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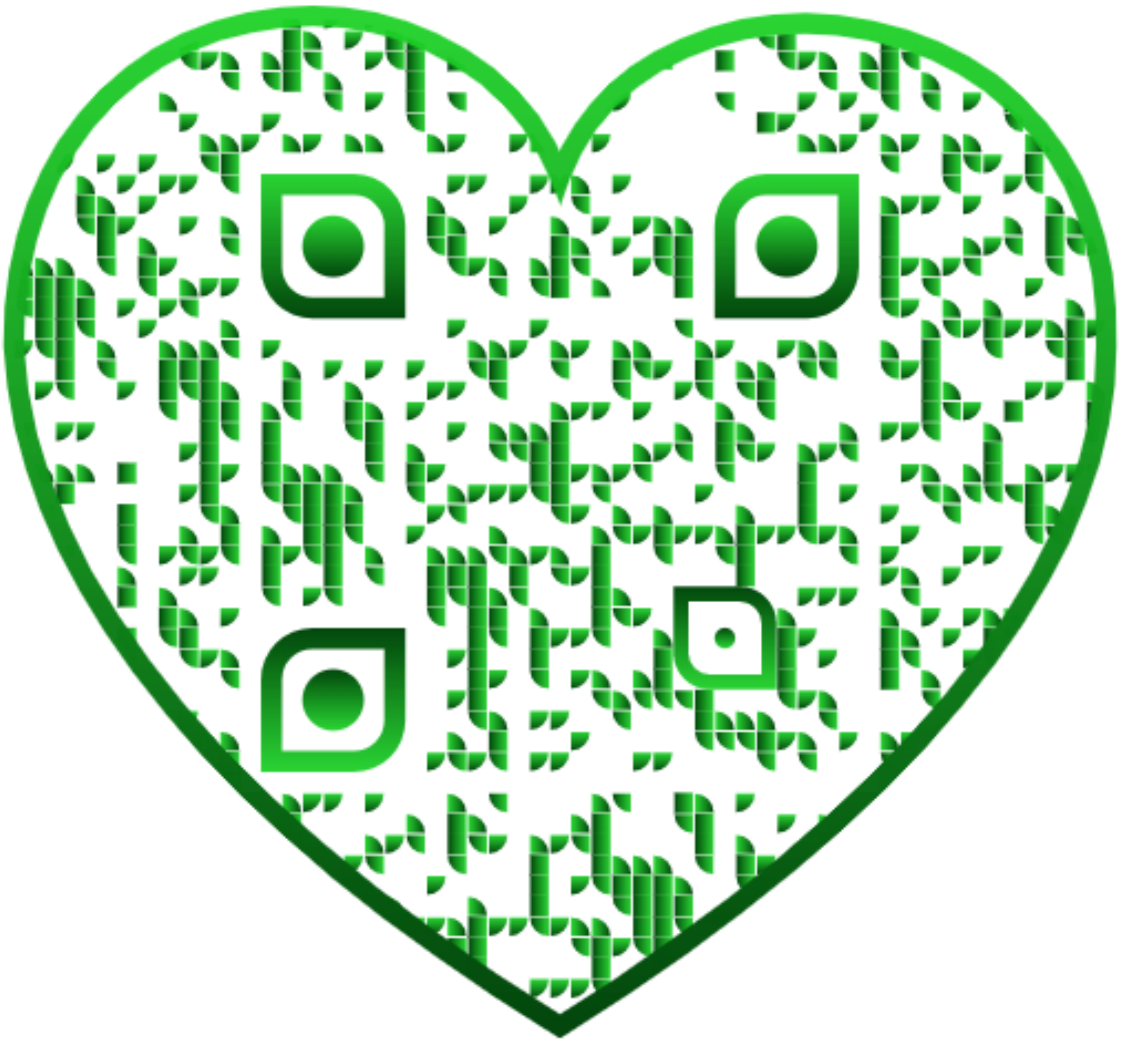


New releases for February 2022

Jon Savages's 1977-1979 Symbols Clashing Everywhere
2CD
A cross-genre fertilisation of Punk, Post-Punk, Electronica, Dub, Euro Disco and unique one-offs – a reflection of what Jon Savage was listening to in the late 70s.

Sammi Smith / Looks Like Stormy Weather 1969-1975
CD
Sammi Smith's records were confessional and direct, relatable and sensual, and always melancholy. Sammi was the South's own Dusty Springfield and should have been a crossover star.

The Studio Wizardry Of Todd Rundgren
CD
Classic productions from 1968-1990 including the New York Dolls, Patti Smith, XTC, Hall & Oates and many more.

Harold Alexander / Mama Soul B/W Pretty Purdie / Heavy Soul Slinger
7"
Two break beat gems from the Flying Dutchman catalogue. First-time reissue of the 7-inch edit of 'Mama Soul', whilst Pretty Purdie's 'Heavy Soul Slinger' gets its 7-inch debut.

Hank Jacobs And Don Malone / The World Needs Changin' B/W Hank Jacobs & The Tko's / Gettin' On Down
7"
A straight reissue of this super rare funk single from 1970 on the Call Me label. Original copies of this political soul anthem that changes hands for a lot of money.

Freddie Mccoy / Spider Man B/W Soul Yogi
7"
The original 7-inch versions of these two tracks by the cult vibes man. The A-side is a long-time jazz dance favourite, whilst its flip is a furious soul dancer.

Fuzzy Haskins / The Fuz And Da Boog B/W Cookie Jar (Alt)
7"
First time on 7-inch for the classic P-funk breakbeat cut as used by The Prodigy, Fat Boy Slim and others. It's the same deal with the alternate version of the downbeat funk of 'Cookie Jar'.

Sylvester / Over And Over B/W I Need Somebody To Love Tonight
7"
'Over And Over' is simply the greatest ever 7-inch disco edit, a nine-minute anthem which retains (or maybe even enhances) its appeal in the smaller format.

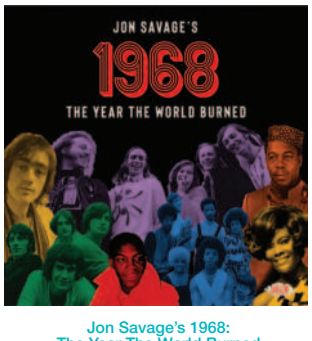
FROM THE VAULTS

Reuben Bell With The Casanovas / It's Not That Easy B/W Hummin' A Sad Song
7"
This slice of Louisiana deep Southern soul has taken on a life of its own since Dave Godin included it on his first "Deep Soul Treasures" CD. We felt it was about time that it was reissued in its original format.

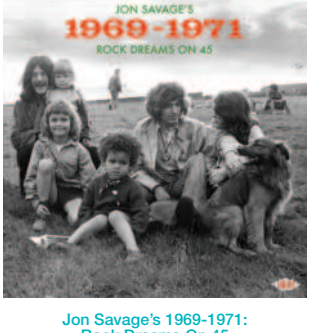
Jon Savage's 1965: The Year The Sixties Ignited
2CD

Jon Savage's 1966: The Year The Decade Exploded
2CD

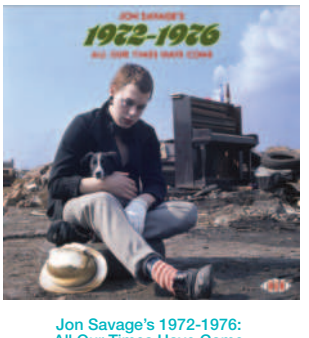
Jon Savage's 1967: The Year Pop Divided
2CD



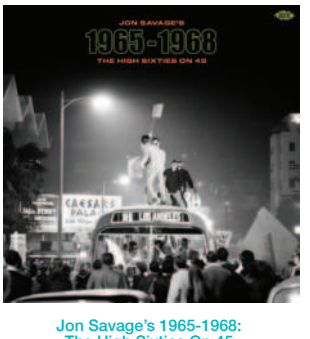
Jon Savage's 1968: The Year The World Burned
2CD



Jon Savage's 1969-1971: Rock Dreams On 45
2CD



Jon Savage's 1972-1976: All Our Times Have Come
2CD



Jon Savage's 1965-1968: The High Sixties On 45
2LP

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Aimee Mann

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RECORD COLLECTOR

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PPA

The *RC* staff's favourite... Hawkwind songs

PAUL LESTER **Electronic No 1**
If the sound of *The Clangers* in a black hole appeals, you'll love these dystopian future synth bleeps'n'burbles from *Space Ritual*. Imagine a 70s biker gang laying waste to the early 90s Warp catalogue…

TIM JONES **Assault & Battery I/The Golden Void II**
Ten-plus minutes from 1975 of Dave Brock-penned, Lemmy's-last-stand cosmic flight, lifting off with Moody Blues-esque mellotronics before soaring into Ozrics-inspiring stratospherics.

NIALL DOHERTY **Master Of The Universe**
A template for any rock band who prefer to take the long way round, a hard-edged cosmic masterpiece from their second record.

JOHNNY SHARP **Master Of The Universe**
Pure essence of Hawkwind: that trademark sonic swirl sucking up a gnarly lo-fi guitar and a vocal that suggests, improbably, that your planet is now ruled by a gang of hirsute, questionable-smelling stoners.

VAL CUTTS **Silver Machine**
I can remember this one going up to 11, when I was 11. I also love Barney Bubbles' cosmic sleeve design.

PETER BARRY **The Psychedelic Warlords (Disappear In Smoke)**
I'd probably have this as my walk-on song if I was a heavyweight boxer. The tension builds from the start and evokes a sense of power.

BILL EDWARDS **We Took The Wrong Step Years Ago**
A poignant message from their base in the Ladbroke Grove underground of 50 years ago, still beaming out to the future across space, time and beyond…

IAN SHIRLEY **The Iron Dream**
Two minutes of heaven on *Quark, Strangeness and Charm*. Written by drummer Simon King it opens with proto-trance electronics before thundering into a delicious short groove.

STEVE BURNISTON **The Psychedelic Warlords (Disappear In Smoke)**
This seven-minute epic begins with a superb guitar riff and delivers a classic performance that is inventive, edgy and melodic.

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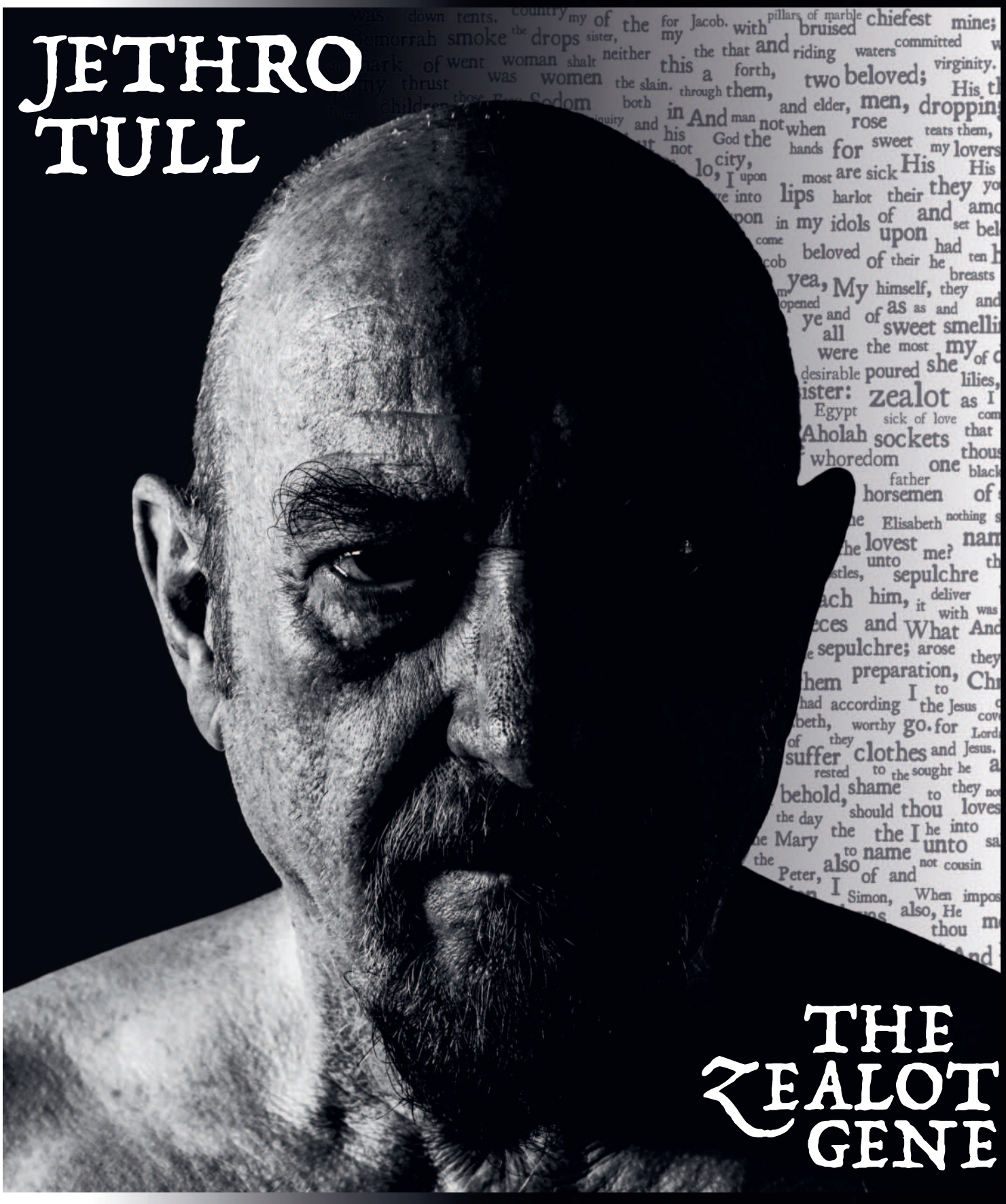
JETHRO TULL



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For The Record

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Hello, and welcome to RC 528

Of all the pop-TV moments from summer 1972 that made Britain sit up and pay attention, David Bowie's notorious Starman performance on *Top Of The Pops* is the one most often cited as groundbreaking and life-changing, with the runner-up award going to Roxy Music for their debat appearance on the show the following month, when they performed Virginia Plain for the first time. I've seen fewer acknowledgments of the footage of Hawkwind playing Silver Machine, recorded at Dunstable Civic Hall on 7 July 1972, and shown on *TOTP* the week after Starman. But if you want to experience what it might be like to witness Planet Earth being overrun by grebo aliens, try the version of the recording on YouTube: 4 minutes and 46 seconds of murky, monstrous UK-motorik boogie. To really revel in Hawkwind's mainstream breakthrough, read Mike Barnes' cover story this month, which shows how the band reached their commercial zenith, but also how the wah-wah apocalypse of Silver Machine was just one stop-off on an incredible 50-year journey.

Jackson Browne had his own moment of commercial glory – most of the 70s – but his interview with Max Bell in this issue focuses more on what he was up to in the mid-to-late 60s, when he was hanging around with Nico and Tim Buckley. Not a problem, though: it goes into such detail of his formative years that it leaves the door open for a further examination of his fame years.

Browne effectively launched the career of the Eagles and, in Diggin' For Gold – along with articles on *Follyfoot* and The Spotnicks – there is a feature on Eddie "The Eagle" Edwards. The rest of the issue comprises all points in between: This Heat, The Miracles, Slaughter & The Dogs and Panther Burns appear in Value Added Facts; Robert Campbell and Richard Gottehrer are the characters under inspection in, respectively, Under The Radar and The Engine Room; Youth reveals his favourite records in Birth! School! Work! Death!; and we pick 10 Of The Best by Ryuichi Sakamoto. There are features on Aimee Mann, The Wedding Present, Popul Vuh, Tommy Hunt and New Wave Art, and examinations of the latest releases – Joy Division, Johnny Marr, British mod, *C91*, Eels, Tears For Fears, and more – in the Reviews section. It's enough to make you sit up and pay attention.

See you next month,

Paul Lester

HEAVEN KNOWS

Thank you to Bob Stanley for his wonderful tribute to the late Barry Ryan in *RC* 527. I can still remember, as a 13-year-old in 1969, the first time that I came across Barry performing his second solo single, Love Is Love, on the BBC's *The Simon Dee Show*. The symphonic, orchestral pop music, which changed tempo several times over the almost five minutes of the song, and the passion in his voice… I had never heard anything like it.

I backtracked and discovered his first single, Eloise, a million-seller that had somehow passed me by, was just as good, if not even better. I couldn't believe it when Love Is Love only reached the lower end of the chart. Due to the relatively disappointing sales, Barry and his twin, Paul, who wrote the songs, announced that there would be no more "epics". Two albums were released in 1969: *Barry Ryan Sings Paul Ryan* and the self-titled *Barry Ryan*. Both were packed full of gems. The albums were released on one CD in 2005, titled *Barry Ryan Singing The Songs Of Paul Ryan 1968-69,* on the Rev-Ola label, but it is now out-of-print.

Barry's next three singles – The Hunt, Magical Spiel and Kitsch – were all highly original, superb songs. Unbelievably to me, all three failed to reach the Top 30. None of the three were what could be described as conventional pop songs. So, in an attempt to get another hit, Barry's next single, It Is Written, was a much more straightforward pop song, with gospel-themed lyrics. It also failed to chart. Subsequent singles were pleasant enough, but didn't compare to their earlier work and, for me, the magic was over.

By the late 70s, Barry had left the music business. It's such a pity. I really believe that he should've been a huge star. When I heard of his death, I searched on YouTube to see if the Simon Dee broadcast of Love Is Love was there. It wasn't, but I found another live video of Barry singing the song. When I listened, the shivers up and down my spine were still there and, this time, there was also a tear in my eye.

Kevin Buttery, Nottingham

SUBS WAY

A tip for Robin (For The Record, *RC* 526) from a fellow Australian *RC* reader. I was caught out by the Australian release date delay when I tried to buy something advertised in the classifieds and missed out. I solved the problem by taking out a subscription to *RC*. I now receive my copy in the mail eight weeks before my local newsagent, and it's delivered to my door.

Martin Dempsey, Kingsley, Western Australia

OLDHAM NOT OLDMAN

Really enjoyed reading about Glyn Johns' production career in the latest issue [*RC* 527], as part of the 'Engine Room' series. But it was slightly spoilt by constantly calling Andrew Loog Oldham 'Oldman'. Such an important person during the 60s music scene deserves to have his name spelt correctly.

Barry Green, email

Sorry about that, Barry, and readers, in general. I don't have a smartarse answer for this, just an apology, though, to be fair, it was just pre-Xmas and we had been at the sherry. **PL**

CRATE SOCIETY

Re: Transporting record collections [*RC* 527].

Some years ago, when moving house, I used a local firm to do the job. I boxed up all my records personally for shipment. Three guys did the job, but only two did the lifting. The other guy, who I knew as a collector himself, just sat in the room going through the boxes and even sat in the back of the wagon with the records for the journey to make sure that he'd check everything out properly.

Ian Lewis, email

GOING FOR BROKER

Your regular feature, *The Collector,* includes the question: What do you think it's worth? Prompted by this and using my copy of the *Rare Record Price Guide 2022*, I applied the question to my own collection. It soon became obvious to me that my own collection is worth more than the standard cover for collections included in my buildings and contents insurance policy.

Accordingly, I opened negotiations with my insurance company to increase the cover on my collection of vinyl, CDs and cassettes. To cut a long story short, in the end, the underwriters decided that they were not prepared to cover my collection and duly issued an exclusion for the whole collection as an amendment to the policy. I had recently renewed my policy with that insurer (at a very reasonable premium), so I was left with buildings and contents cover which no longer included my music collection. So, I set about trying to find an insurance company which would issue a policy on the collection for a separate premium. I tried Insure4music.co.uk, but that company doesn't insure record collections, only musical equipment and DJ equipment (though that does include the DJ's records!)

Next, I went to a friend of a friend of a friend who is an insurance broker, but she could only suggest that she may be able to find an insurer

I Was There

A reader's recollection of a key music event

This month: The Stranglers, Glasgow Apollo, 26 May 1978

The late, lamented Glasgow Apollo has been the subject of many fond reminiscences recently, but, for me, it was the venue of the first gig I ever attended, featuring The Stranglers, supported by the Skids.

It was a time of various rites of passage in my life, including the completion of school exams and then securing my first full-time job (an office job with what was then British Rail).

I didn't immediately warm to the world of punk – apart from The Clash, who were and remain my all-time music heroes. However, by the time their third album, 1978's *Black And White*, appeared, The Stranglers were definitely firm favourites.

I duly trotted along with my (much-missed) buddy, Stuart, himself a very accomplished bass player. With a sadly under-developed fashion sense much in evidence, a black and white hooped rugby shirt, to accompany my black jeans and DM boots, was a nod in the direction of the album title. Of course, this completely missed the whole essence of punk and all that was exploding around me at the time.

As a first gig, I'm not sure what I was expecting, but two vivid impressions remain with me to this day. First were the sheer raw excitement and the violence. The bouncer fraternity at the Apollo worked hard to develop their belligerent and brutal reputation and, as it transpired, there was no love lost between them and the punk brigade, that night or any other night. More generally, the whole night was just all noise and movement.

Secondly, no matter that they were firmly the support act, in my humble opinion, the Skids blew The Stranglers away! Even at a time when my overall musical tastes were expanding and evolving at a rate of knots, Messrs Jobson and Adamson were just something I had never encountered previously and, even better, these were Scottish boys from Dunfermline. It was a relatively short set, of which the single, Charles, was the highlight (7" vinyl version duly purchased the following Monday, featured in the picture above). And so began a strong affection for a band (and its subsequent solo and collective iterations) that persists to this day.

Gary Brewer

to issue a policy to cover the whole buildings and contents with a greater sum insured on the collection than is currently offered by my own insurance company (which is now none.)

So, for the moment I have drawn a blank. My collection is uninsured, and I don't know where to go from here. Do you or any fellow readers have any suggestions? Might this be a subject for a future *RC Investigates* feature?

John Upton, email

See RC Investigates, RC *398*. **PL**

TAPE CRUSADERS

Re: Pirate Tapes article, [*RC* 526].

I read this with great interest. My father's family originates from the Middle East (mainly Bahrain & Oman). I had tapes given to me by my cousins but lost quite a few during the last few decades. I've attached photos of the ones that sit proudly in my 500-plus cassette collection [*see below*]. The sound quality is excellent, with tone and clarity.

The compilations, *Chart Attack '87* and *Chart Attack '90*, were really well-compiled. On *Chart Attack '87*, the 12" versions of Big Time (Peter Gabriel), Forgotten Town (The Christians) and If You Let Me Stay (Terence Trent D'Arby) are included.

Midnight In Manilla must be the most unique of the pirate tapes: an easy listening compilation with lyric sheet and hard-back plastic case.

All The Best For 2022.

Ali Saleh, Shoreditch, London

My dad worked for nearly a year in Saudi Arabia in 1981 and came home with a lot of consumer electronics, including a huge tape-to-tape boombox, and well over 200 pirate tapes. He bought a bunch for me that have since been dumped.

But the one I remember best is a pirate copy of *Never Mind The Bollocks*. Being a very conservative country, it was somewhat censored. The band name was retained, but the album title was changed to *1980*, the cover was a collage of photos of unknown long-haired heavy metal musicians, and the track, EMI, was not mentioned on the inner sleeve.

On the inlay card of Blondie's *Parallel Lines*, Debbie Harry's image had been modified so that it looked like she was wearing a black T-shirt under her strappy white dress!

Paul Freeman, Gloucestershire

LIBRARY GAVE HIM POWER

It was a sad moment to read the obituary of Alan Hawkshaw in *RC* 526. Thank you for a perceptively written last goodbye, which points out the major musical adventures in Alan's long and rich career. However, none of the obituaries I have read make mention of two most notable projects in which Alan was involved in 1971-1972: Hungry Wolf and Rumplestiltskin (no connection with Ray Wilson's outfit years later), comprising the same personnel under different monikers.

Rumplestiltskin's first, self-titled recording was released by Dell in the US and their second, *Black Magician*, in Germany only, which may explain why this high-quality oeuvre went largely unnoticed both in Britain and on the Continent. The story is full of interesting surprises: apart from Alan, Rumplestiltskin comprised well-known musicians of the highest distinction, despite appearing under pseudonyms for whatever reasons. Alan figured as Jeremy Eagles. Instead of picturing the musicians, and to hide their true identity, the cover of their first release was plastered with comic strips, telling bewildering stories, thus adding further to all the confusion. Still, they are a worthwhile rediscovery, or a discovery for all those unfamiliar with them so far.

May I suggest an investigative article by *Record Collector* on Hungry Wolf and Rumplestiltskin, names I have hardly ever come across in your beloved magazine?

Dr HM Schwaller, Köniz, Switzerland

MEDICINE HEADACHE

I aspire to a certain historical attentiveness for the pre- and early Dandelion Medicine Head. There is one well-rehearsed fable still being told: *The Kitchen Tape* origin of His Guiding Hand/This Love Of Old.

A most cursory glance at the single's labels will provide the Birmingham origins: Ladbroke Studios. All my efforts in this direction have not dispelled the fable – see *RC* 525 p60 or Cherry Red's *Once Upon A Time In The West Midlands* CD booklet, p30.

In the John Ford film, *The Man Who Shot Liberty Valance* (1962), there is heard the dialogue, "When the legend becomes fact – print the legend" (i.e., the fiction). I aspire to ascertain historical attentiveness.

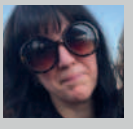
Peter Hope-Evans, email

THIS MONTH'S CONTRIBUTORS

Mike Barnes is the author of *A New Day Yesterday: UK Progressive Rock & The 1970s*, and for this month's cover story on **Hawkwind** (p80) he explores both the band's 70s heyday and their recent astounding sounds.

NME and *Guardian* writer **Mark Beaumont** hunted down every one of **The Wedding Present**'s (p56) 12 hit single releases in 1992. Now he hunts down mainman David Gedge to Brighton, to discuss why the band is doing it all again.

Max Bell bought Take It Easy, written by **Jackson Browne** and Glenn Frey, from Harlequin Records on London Wall the morning it hit the shops after hearing it played on Radio London. The man in the shop said, "You've got the first copy. Is it any good?" Max's interview with Jackson starts on p48.



Lois Wilson fell in love with **Tommy Hunt** (p72) in 1995, when she saw him perform at the Cleethorpes soul weekender and Hunt's *The Biggest Man* on Kent is one of her most valued CDs. No surprise, then, that she found it "an absolute joy" to interview him. She also chatted to **Youth** (p142) this month.

NEXT MONTH
RECORD COLLECTOR
IN SHOPS 24 FEB
JETHRO TULL
PLUS TEARS FOR FEARS + LUCINDA WILLIAMS + JASMINE MINKS + GOLDIE & THE GINGERBREADS + HENRY STONE + THE DB'S

Let's get physical

UK new music sales up 2.5%, physical down 5.5%

On 4 January, the BPI reported that sales of new music in the UK were up 2.5% over 2021. New vinyl LP sales rose 10% to 5.3 million units (23% of all physical sales), while CDs declined by their lowest rate for over a decade, dropping 11% to 14.4 million units, and cassettes rose 10% to 185,000.

In the US, MRC Data noted that the sale of new LPs was greater than that of new CDs for 23 weeks in 2021. Vinyl sales reached a highpoint in the week to 23 December, with 2.11 million new albums sold, the largest such weekly total since the company began its survey in 1991. The biggest pre-Christmas seller was **Adele**'s *30*, with 59,000 copies. CDs also had their best year since 2004, with sales up 1.1%, to 40.6 million units, the Top 3 comprising Adele's *30* and **Taylor Swift**'s *Fearless* and *Red*. A similar story for vinyl in Canada saw sales of new LPs rise 21.7%, while CDs fell 6.9%.

As for access to UK record shops and live events, on 5 January, Prime Minster Boris Johnson announced to the House Of Commons that restrictions in England would continue to 26 January, with a review prior to that date. Limits on people attending indoor and outdoor gigs at venues in Wales and Northern Ireland also continued, subject to reviews in January, while Scotland's First Minister Nicola Sturgeon announced on 11 January that large outdoor events could resume without limits from 17 January. (Tangentially, on 11 January, Pope Francis was spotted visiting a record shop, Stereosound, in Rome, before returning to his papal vehicle with a CD!)

Taking a straw poll of record shops in North Wales, where *RC* News spent Christmas, one proprietor noted that Covid had obliged him to move from a six-day week to a three-day week, opening Thursday-Saturday, a pattern

Vinyl Top 10 sellers, including Adele (left), Amy (mid-right) and Lana (bottom-right), while ABBA (right) LPs are back on top

TOP 10 UK NEW VINYL LPS OF 2021

ABBA *Voyage*
Adele *30*
Fleetwood Mac *Rumours*
Ed Sheeran =
Amy Winehouse *Back To Black*
Nirvana *Nevermind*
Queen *Greatest Hits*
Lana Del Rey *Chemtrails Over The Country Club*
Wolf Alice *Blue Weekend*
Harry Styles *Fine Line*

"Shorter shop opening hours is the new normal for some"

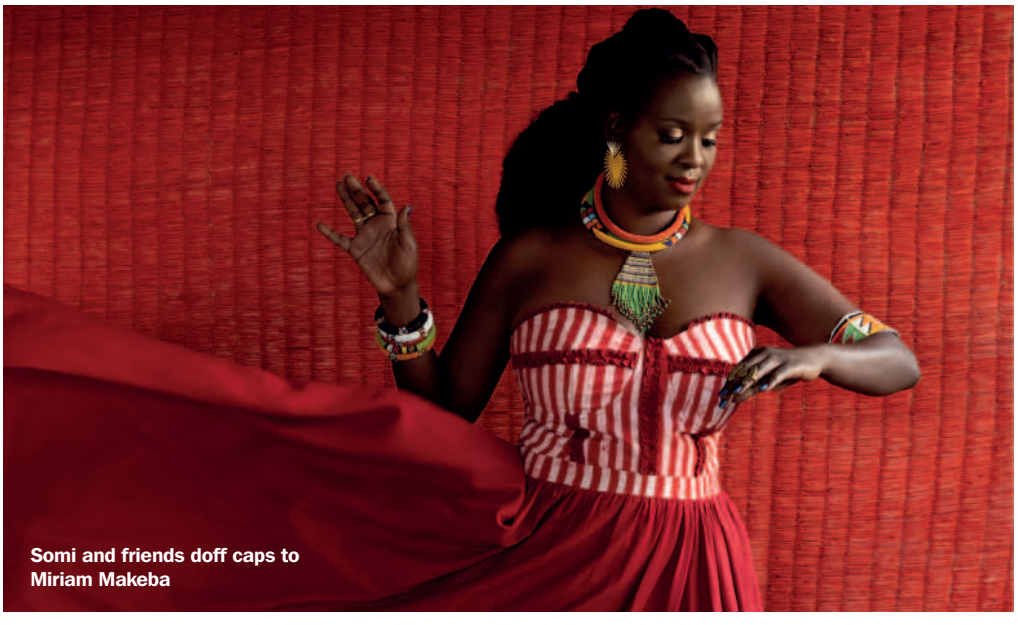
repeated by at least three other shop owners that he'd spoken to. However, he reported that, rather than facing decreasing footfall and sales, funnelling his custom into a shorter time slot has increased his turnover, and this has been repeated elsewhere locally. The owner added that his increased sales had offset the effect on his and other record shops of lockdown rules being introduced in Wales just before the last *Record Store Day*, leaving thousands of pounds of stock on shelves for several months. He added that he's unlikely to go back to all-week opening, even if Covid restrictions are lifted, and shorter opening for him and other local vendors *is* therefore the new normal.

See Official Charts Company at officialcharts.com, bpi.co.uk. Are you a record shop owner who's reduced opening hours due to Covid, or a customer of one? Let us know what you think via rc.editorial@metropolis.co.uk.

Photo (Amy Winehouse): Alexandra Eavis

Altogether Now
Noteworthy guest-spots this month

Johnny Coppin *River Of Dreams*, Red Sky, 25 February: **Dik Cadbury** (ex-Steve Hackett).
Denzel Curry *Melt My Eyez, See Your Future*, [TBC]; **T-Pain**, **Slowthai**, **Rico Nasty**, **Thundercat**, **Robert Glasper**, **Kenny Beats**, **JPEGMAFIA**.
Cruzados *She's Automatic!*, Deko, 28 January: **John Doe** (X), **Dave Alvin** (The Blasters), **David Hidalgo**, **Steve Berlin** (Los Lobos), **Gia Ciambotti** (Bruce Springsteen), **Melanie Vammen** (The Muffs), **Greg Kuehn** (TSOL), **Jimmy Z** (Rod Stewart), **Buck Johnson** (Aerosmith).
Chip Z'Nuff *Perfectly Imperfect*, Frontiers, 18 March: colleague **Daniel Hill** (Enuff Z'Nuff), **Joel Hoekstra** (Whitesnake), **Steven Adler** (ex-Guns N' Roses), **Daxx Nielsen** (Cheap Trick).
The Cactus Blossoms *One Day*, [TBC], 11 February: **Jenny Lewis**.
Demon Hunter's latest, [TBC]: **Richie Faulkner** (Judas Priest).
Esprit D'Air *Oceans*, four bonuses, espritdair.com, 18 February: **Ben Christo** (The Sisters Of Mercy).
Gauntlet Rule *The Plague Court* CD, LP, From The Vaults, 18 March: **Blaze Bayley** (Wolfsbane).
Elliah Heifetz *First Generation American*, bandcamp.com, 1 April: **Jack Lawrence** (The Raconteurs), **Jimmy Lester** (Los Straitjackets).
Heidra *To Hell Or Kingdom Come* CD, LP, green LP, Target, 8 April: **Francesco Paoli** (Fleshgod Apocalypse).
Duquette Johnston *The Social Animals*, Single Lock, 25 February: ex-Sonic Youth's **Steve Shelley**.
Sondre Lerche *Avatars Of Love*, PLZ, 8 April: **Felicia Douglass** (Dirty Projectors).
Tyler Mitchell *Dancing Shadows*, Mahakala, 28 January: Sun Ra Arkestra's **Marshall Allen**.
The Melvins' latest, Amphetamine, [TBC]: **Matt Cameron** (Soundgarden).
New Horizons *Gate Of The Gods*, Frontiers, 11 March: **Dave Dalone** (HEAT), **Sam Totman** (DragonForce).
Particle Kid *Time Capsule* CD, 20-copy time capsule, Overseas Artists: **J Mascis** (Dinosaur Jr).
Radioactive *XXX*, Frontiers, 11 March: **Robin McAuley** (MSG).
Somi *Zenzile*, Salon Africana, 4 March: **Angelique Kidjo**, **Gregory Porter**, **Ladysmith Black Mambazo**.
Stone Foundation *Outside Looking In* CD, LP, pink, yellow LPs, 2CD with bonuses, 100 Percent, 18 February: **Melba Moore**.
Kate Tempest *The Line Is A Curve*, American, 8 April: **Grian Chatten** (Fontaines DC), **Lianne La Havas**.
Edgar Winter *Johnny B Goode* CD, LP, Quarto Valley, 15 April: **Joe Bonamassa**, **Doyle Bramhall II**, **John McFee** (The Doobie Brothers), **Robben Ford**, **Billy Gibbons** (ZZ Top), **David Grissom** (John Mellencamp), **Taylor Hawkins** (Foo Fighters), **Warren Haynes** (Gov't Mule), **Steve Lukather** (Toto), **Michael McDonald**, **Keb' Mo', Bobby Rush, Kenny Wayne Shepherd, Ringo Starr, Derek Trucks, Waddy Wachtel** (James Taylor), **Joe Walsh** (Eagles), **Phil X** (Bon Jovi), **Gregg Bissonette** (David Lee Roth).



Somi and friends doff caps to Miriam Makeba

HELLO IT'S ME
David Huff
Giant drummer on their first set in 12 years

How come you're back now?
I got a call from Frontiers about another Giant project, and they mentioned a singer, Kent Hilli. I'd heard him a few years earlier and loved his voice, so we decided to make an album. It fits into the Giant brand and is a natural evolution. We had to make it during the pandemic, which had its challenges, because travel was shut down. But we made the best of technology, with Kent in Sweden, and the rest of us in the US. It took about three months, and Kent had Covid, so I was worried about him, but he got through it and sang his ass off! We had a blast. Making a rock'n'roll album is such a rush. I really missed it.

What's occurred since the last album?
I've been producing and working on other records from Japan to Dubai and the US. Mike [Brignardello] and John [Roth] do similar stuff. The fact that I can do what I love to do is a blessing and inspiration. We were kids growing up in a musical family, and Dann [Huff] and I were shown by example that you always put your best foot forward. Never settle on half-ass. We're constantly evolving and learning from new artists.

What would the tag-line for a Giant movie be?
When one door closes, another opens. Push it, and walk through!

What's next?
We're hoping that we'll have the opportunity to play live soon. Hopefully, the world will get a handle on this pandemic, as it did in 1918! I can't ever see myself *not* making music, and I have some projects for this year, plus Dann and I always have a few things up our sleeves.

Giant* Shifting Time *is on Frontiers.

Acoustic
Martha Wainwright *Stories I Might Regret Telling You* book, Hachette, 29 March. ■ **Bella Hardy** *Love Songs* CD, due June, had a kickstarter.com campaign to 31 December, subscribers offered handwritten lyrics. ■ **Judy Collins** *Spellbound,* Cleopatra, 25 February, followed by blue, purple 2LP, with four bonuses, by July. ■ **Harry Chapin** *Story Book* 6CD, with *Heads And Tales*, *Sniper And Other Love Songs*, *Short Stories*, *Verities & Balderdash*, *Portrait Gallery*, *Greatest Stories Live*, *On The Road To Kingdom Come*, *Dance Band On The Titanic*, *Living Room Suite*, Cherry Red, 25 March. ■ **Iain Matthews** *I Can't Fade Away* 6CD, with *Stealin' Home*, nine bonuses (six unissued), *Siamese Friends*, five unissued, *Spot Of Interference*, nine unissued, *Shook*, nine (one unissued), unissued 16-track *On The Road & In The Studio 1979 – Live In Brussels/1982 Hi-Fi Demos*, unissued 15-track *The Rockburgh Years Live – Stealin' Home Live 1978-79/Live In Milan 1984*, Lemon, 25 March. ■ **Carole King** *Home Again* box, with coloured 2LP, 7", DVD, New York Central Park, May 1973, is due via Third Man. Due: January (28) **Maddie & Tae** *Through The Madness Vol 1*, Mercury Nashville February (4) **Jeannie C Riley** *Tell The Truth And Shame The Devil*, Bear Family (22) **Joan Osborne** *Radio Waves*, Womanly Hips April (1) **Michael Weston King** *The Struggle*, Cherry Red TBC **Bonnie Raitt** *Just Like That*.

Blues
The Blues Band's final outing, *So Long* CD, 2LP, is on Repertoire in March. ■ **Mike Zito** *Blues For The Southside*, St Louis Old Rock House, November 2021, with **Eric Gales**, Gulf Coast, 18 February. ■ **The Betterdays** *Hush Your Mouth* 2CD, four unissued, Grapefruit, 18 March. Due: March (4) Booker T Jones' **Rick Holmstrom** *Get It!*, LuEllie, **Kris Barras** *Band Death Valley Paradise*, **Mascot**.

Dance/Hip Hop
Due: February (25) **Sven Väth** *Catharsis*, cocoon.net TBC **Ne-Yo** *The Escape*, Universal, **Kanye West** *Donda 2*, [TBC].

Indie
Mull Historical Society *Loss*, *Us*, *This Is Hope* are due prior to a new set, books, via XL. ■ **Father John Misty** *Chloe And The Next 20th* Century CD, blue 2LP, box with red 2LP, book, poster 2 x 7", Sub Pop, 8 April. ■ **Bas Jan** *Sex Cult* LP, with **Emma Smith** (Jarv Is), Lost Map, 28 January. February (25) **Come** *Peel Sessions*, Fire May **The Feeling** *Loss Hope Love* [TBC].

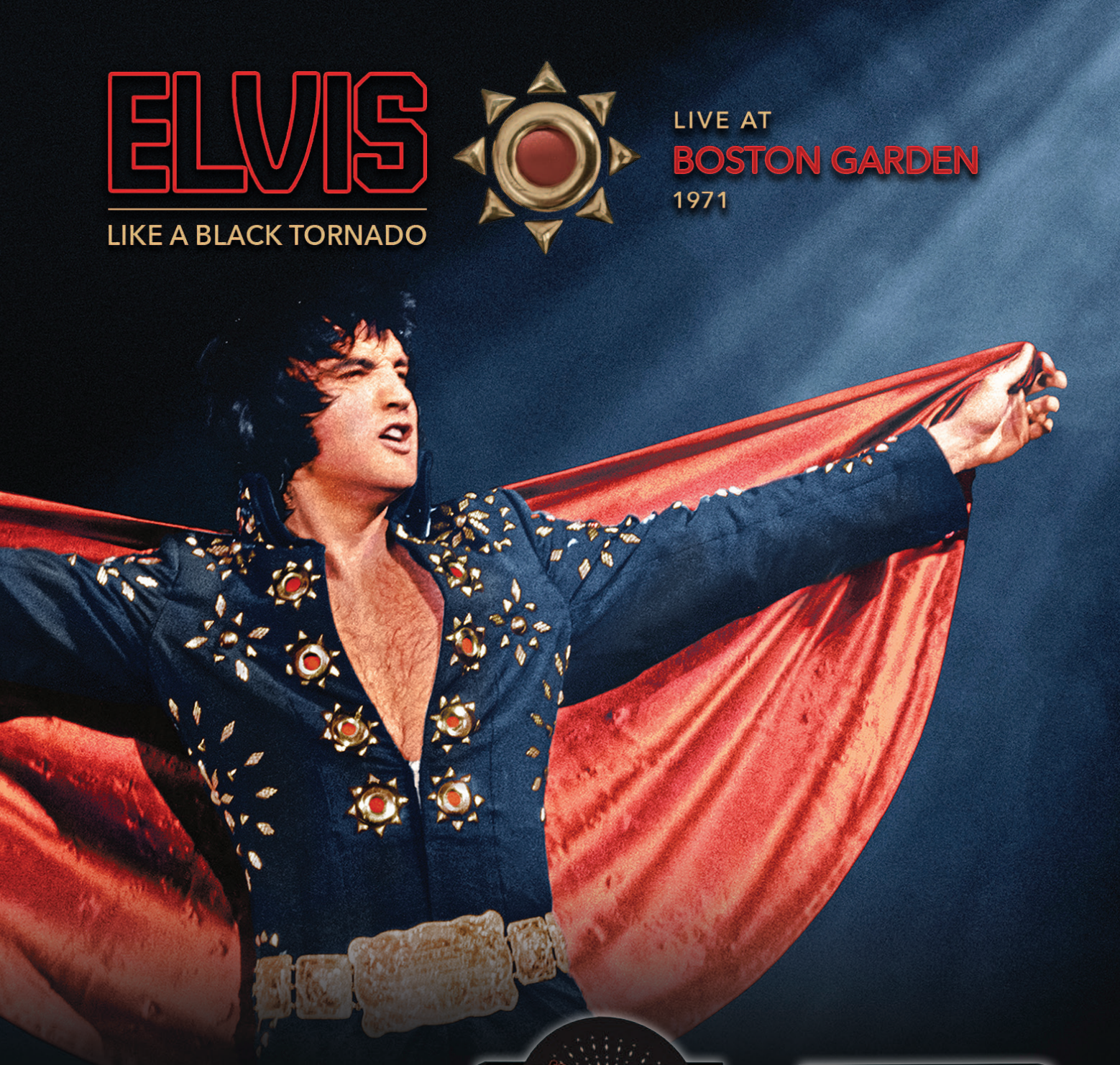
Metal
Dark Sarah *Attack Of The Orym* has an indiegogo.com campaign to 9 February, subscribers offered Q&A, drumhead, stage backdrop, costume, 100-copy box with signed CD/book/postcards, badge, flag. ■ **Shining Black** *Postcards From The End Of The World*, with **Mark Boals** (ex-Rising Force), Frontiers, 18 March. ■ **Goat Horn** *Voyage To Nowhere* 3CD, bonuses, Dissonance, [TBC]. Due: February (4) **Korn** *Requiem*, [TBC] (18) Sleep's **Matt**

Photo (David Huff): Enzo Mazzeo

ELVIS

LIKE A BLACK TORNADO

LIVE AT
BOSTON GARDEN
1971



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What's Happening?!?!

Collecting's roads less travelled

At *RC* Towers, we learn of new music in the offing from **Katy Perry**, **Phenomena**, **All That Remains**, **Cardi B**, **Papa Roach**, **Shakira**, **Amon Amarth**, **Sam Fender**, **Arch Enemy**, **Billie Eilish**, **Cave In**, **Cher**, **Clutch**, **Alice Cooper**, **Machine Head**, **Britney Spears**, **Lamb Of God**, **Louise**, **Motionless In White**, **Cheryl Tweedy**, **Obituary**, **Mandy Moore**, **Slipknot**, **Maren Morris**, **Harry Styles**, **Neil Young**, **Quiet Riot**, **Lewis Capaldi**, **Stormzy**, **Bros**, **Helmet**, **Shinedown**, **Bleachers**, **Vampire Weekend**, **Lizzo**, **Poppy**, **Yungblud**, **Jadis**, **Stryper**, **Kreator**, **Eels**, **Jamie T**, **The 1975**, **Dolly Parton**, **Umbilicus**, **Snoop Dogg**, **Orianthi**, **Downes Braide Association**, **XYZ**, Queensrÿche's **Todd La Torre**, **UDO** (on Atomic Fire), **Dua Lipa** CD/DVD, BD, a re-recording of ***Ashanti***, an **ASIA** box set, a **Guns N' Roses** *Use Your Illusion I & II Deluxe* box, bolstered by sets from Les Vegas, 1989, New York, 1991, **Coldplay**'s final set, due 2025, an autobiography from Triumph's **Rik Emmett**, **Florence Welch**'s musical, *The Great Gatsby*, and a musical by Guy Chambers and **Robbie Williams**.

CELLULOID HEROES

Craig Brewer's biopic on **Charley Pride**, *American Pride*, is due via Bonniedale; **Avril Lavigne** plans a *Sk8er Boi* film; the *Monarch* country music TV drama with **Trace Adkins** is premiered via US Fox, 30 January, with soundtrack via Arista; **Charli XCX**'s *Alone Together* documentary film is in select cinemas, 28 January; Demian Fenton/Don Argott's **Dio** *Rainbow In The Dark* documentary, with Black Sabbath's **Geezer Butler**, Judas Priest's **Rob Halford**, **Lita Ford**, **Jack Black**, is due via BMG.

Morgan Wade, with extras

KIT & CABOODLE

Megadeth's **Dave Mustaine** has a Flying V EXP guitar out via Gibson.

ACOUSTIC

February (11) **Amy Jay** *Awake Sleeper*, producer Jon Seale (Feist), amyjaymusic.com.

METAL

February (18) **Black Map** *Melodoria*, producer Zach Ohren (Machine Head), Minus Head March (18) ***Shewolf***, co-producer Michele Guaitoli (Visions Of Atlantis).

POP

March (25) **Ibibio Sound Machine** *Electricity*, producer **Hot Chip**, Merge.

ROCK

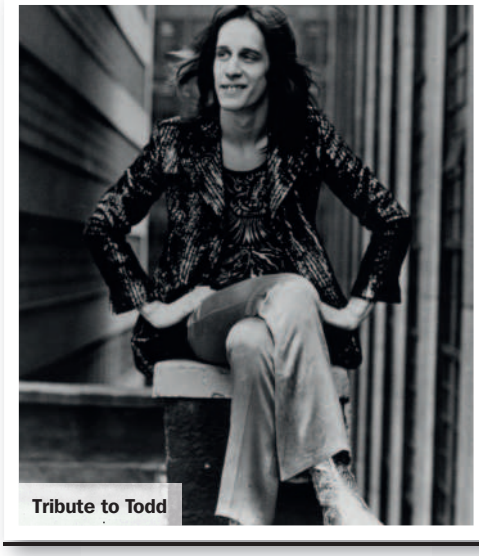
January (28) **Morgan Wade** *Reckless Deluxe*, six bonuses, co-producer **Sadler Vaden** (Jason Isbell + The 400 Unit), Sony February (4) **Mason Jennings** *Real Heart*, co-producer **Stone Gossard** (Pearl Jam), Loosegroove (25) **Daytime TV** *Nothing's On But Everyone's Watching*, producer Romesh Dodangoda (Bring Me The Horizon), Allotment March (4) **Fortune Child** *Close To The Sun*, producer Kevin Elson (Journey), distrokid.com.

The ever-popular tortured artist

Todd Rundgren tribute in the offing

A 50th anniversary 2CD tribute to **Todd Rundgren**'s *Something/Anything?* is out this month. *Someone/Anyone?* features colleagues **Stephen Dees**, **Kasim Sulton** (Utopia), plus **Marshall Crenshaw**, **Stan Lynch** (Tom Petty & The Heartbreakers), **Jordan Rudess** (Dream Theater), **Probyn Gregory** (The Beach Boys), **Van Duren** (Back Street Regulars), **Philip Parlapiano** (Iron Butterfly), **Dave Schulz** (Berlin), **Dennis Diken** (The Smithereens). Todd's own *Space Force* is due later this year.

Someone/Anyone? is due via bandcamp.com, 1 February.



Tribute to Todd

House music

Unissued set by Son House uncovered

A collection of unissued recordings by Mississippi blues giant, **Son House**, is due in March. The songs were recorded at Wabash College, Crawfordsville, Indiana, in November 1964, by Dick Waterman, who subsequently became Son's manager. Five months later, in March 1965, Son recorded his classic *The Legendary* for Columbia. The unheard tunes debut on CD and LP via The Black Keys' **Dan Auerbach**'s Easy Eye Sound. He commented: "When I heard these recordings, it was really emotional, because I had such a deep connection to the songs. To hear them in a brand-new light, him singing them so intimately, in such good form, sober – the quality was immaculate. I was overjoyed." *Tony Burke*

***See Tony's review in the next issue of* RC.**

Son House trove discovered

Metal Contd

Pike *Pike Vs The Automaton*, MNRK Heavy March (11) **Xentrix** *Shattered Existence*, Dissonance April (1) **The Hellacopters** *Eyes Of Oblivion*, Nuclear Blast TBC **DevilDriver** *Dealing With Demons Vol II*.

Prog/Avant

Pink Floyd *PULSE Restored & Re-edited* 2DVD, 2BD boxes, each with 10 films, five featurettes, three promo clips, three-track rehearsal, audio clip, Warners, 18 February. ■ **Held By Trees** *Solace*, with **Robbie McIntosh**, **Martin Ditcham** (Talk Talk), **Laurence Pendrous** (Talk Talk's Mark Hollis), **David Knopfler** (Dire Straits), **Gary Alesbrook** (Super Furry Animals), **Mike Smith** (Blur), **Tim Renwick** (Pink Floyd), **Eric Bibb**, Tweed Jacket, April. ■ No-Man's **Tim Bowness**/**Giancarlo Erra** *Memories Of Machines* CD/DVD, with remix, 5.1 mix, two new cuts, 2LP, Kscope, 25 February. **Steven Wilson**'s *Limited Edition Of One* book and *Deluxe* two-book/CD, with unissued No-Man/**Porcupine Tree** demos, are out via Little, Brown in March, with solo studio set to follow. ■ The **Yoko Ono** tribute, *Ocean Child: The Songs Of...*, with **David Byrne**, **Yo La Tengo**, **Sharon Van Etten**, **Death Cab For Cutie**, **Deerhoof**, **The Flaming Lips**, Canvasback, 18 February. ■ **Gong** *Magick Brother* 180g LP, 29 April, *Expanded* CD with two bonuses, 25 March, BYG. ■ **Family** *A Song For Me Remastered & Expanded* 2CD, 14 bonuses, **Hawkwind** *Dreamworkers Of Time* 3CD, 16 unissued, Esoteric, 25 March. ■ **Coil** *The New Backwards* 2CD, 3LP, white 3LP, eight unissued bonuses, are due in April, [TBC]. Due: March (25) **Jack Lancaster**/**Robin Lumley** *Marscape*, Esoteric April (22) **Roger Eno** *The Turning Year*, Deutsche Grammophon TBC **Fruupp** *Masquerading With Dawn* 2CD, **Gentle Giant** *Civilian* CD, LP.

Post/Punk

The *Nightclubbing: The Birth Of Punk In NYC* documentary film had an indiegogo.com campaign to 24 December, subscribers offered DVD by March, film premiere. It features **Alice Cooper**, **Jayne County**, **Billy Idol**, **Steve Stevens**, **Elliott Murphy** (The Rapscallions), **Sylvain Sylvain** (New York Dolls), **Alan Vega** (Suicide), **H.R.**, **Dr Know** (Bad Brains), **Lenny Kaye** (Patti Smith), **JJ French** (Twisted Sister), **Jesse Malin**, **Harley Flannagan** (Cro-Mags), **Jimi LaLumia**, **Ruby Lynn Reyner**, **Frank Infante** (ex-Blondie), **Jimmy Zero** (Dead Boys), **Cynthia Ross** (B-Girls), **Sonny Vincent** (Testors), **Mickey Leigh** (Sibling Rivalry), **Phil Caivano** (Monster Magnet), **Nick Marden** (The Stimulators), **Louis X Erlanger** (Mink DeVille). ■ Ex-Plasmatics' **Jean Beauvoir** *Bet My Soul On Rock And Roll* book, Chicago Review Press, 3 March. ■ The Pogues' **Shane MacGowan** 1,000-copy *The Eternal Buzz And The Crock Of Gold* book, Rain Street/Infinitum Nihil, is due in **April**. Due: April (1) **El No** *Hoodlums*, Howdy Mouse. ➤

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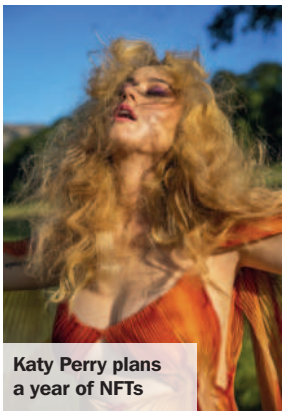
Memorabilia lane
Auction houses around the world

In December, ex-Megadeth's **David Ellefson** offered guitars, flight cases, via ellefsonmerch.com. ■ **Kurt Cobain**'s former 2,315 sq ft, four-bedroom, two-bathroom home in Montesano, Washington, was offered in December via redfin.com for $279,900. ■ A signed **Kanye West** bulletproof vest sold 9 December via christies.com for $75,000. ■ On 15 December, **Katy Perry** launched a series of NFTs due this year via Katy.ThetaDrop.com. ■ On 16 December, **Duran Duran** offered digital artwork NFTs via opensea.io. ■ In December, Frank Carter & The Rattlesnakes' **Frank Carter**, **Dean Richardson** offered a digital artwork NFT via serenade.co, while Wu-Tang Clan's **Ghostface Killah** offered unpublished lyrics as NFTs via market.singidea.com. ■ On 14 December, an unissued **Whitney Houston** demo NFT sold via oneof.world for $1 million, while **Pitbull** has digital artwork NFTs due this year. ■ In January, **Ozzy Osbourne** launched digital artwork NFTs via cryptobatz.com. ■ **Nipsey Hussle**'s final recordings were issued 6 January as NFT digital streams via nipseyverse.com. ■ On 31 December, unissued songs/lyrics by **DMX** were offered as NFTs via melanatednftgallery.com. ■ **The Lower Third**'s 1965 acetate, I Want Your Love, with **David Bowie**, was offered 17 December via wessexauctionrooms.co.uk, along with **Iron Maiden** record award. ■ Auctions by Heroes & Legends of Encino, California, included December (18) signed drumheads from **Pink Floyd**, **Aerosmith**, January (1) **U2**, signed tambourines from **Ben E King**, **The Supremes**, **Cream**, signed guitars from **Fleetwood Mac**, **Chicago**, **The Clash** handwritten lyrics. ■ The 19 December New York Mynted Memorabilia auction included signed guitars from **Johnny Mathis**, **Stone Temple Pilots**, **Coldplay**, **John Mellencamp**, **Keith Richards**, **Lovin' Spoonful**, **Jackson 5**, **Good Charlotte**, **Green Day**, **The Turtles**, **The War On Drugs**, **Incubus**, **Denny Laine** (Wings), **Big Country**, **Ben Folds**, **Donovan**, signed drumheads from **Alice Cooper**, **Cee Lo Green**, **Blink-182**, **John 5** (Rob Zombie), **Celine Dion**, **RATM**. ■ An auction by ICZ, Palm Harbor, Florida, on 27 December, included **Eagles** signed guitar. ■ A 1 January auction by Activity Auctions, Dover, Delaware, included signed guitars from **Eagles**, **Selena Gomez**, **Oasis**, **Carrie Underwood**. ■ In December, ex-KISS' **Eric Carr** drum kit was offered via reverb.com for £27,147. ■ In December, **Camila Cabello**'s 3,570 sq ft, four-bedroom, four-bathroom house in Hollywood Hills sold via Compass for $4.3 million, while **Bing Crosby**'s former Rancho Mirage, California, 6,700 sq ft house, with pool, bar, two-bedroom guest-house, was offered for $4.5 million. ■ In December, Coldplay's **Chris Martin**'s 5,338 sq ft, five-bedroom, five-bathroom house with guesthouse, 1.03 acres, in Point Dume, Malibu, sold via Zillow for $14.4 million. ■ **The Weeknd**'s 8,600 sq ft, four-bedroom, eight-bathroom apartment, with gym, in Westwood, Los Angeles, was offered in January for $22.5 million, via realtor.com. ■ **Kenny Chesney**'s 12,599 sq ft, four-bedroom, nine-bathroom house, with gym, pool, spa, garages, 56 acres, in Franklin, Nashville, was sold on 22 December by French King for $11.5 million. ■ In January, **Whitney Houston**'s onetime 2,600 sq ft, three-bedroom, four-bathroom house in Atlanta sold via Keller Williams for $715,000.



Katy Perry plans a year of NFTs

Pictures At An Exhibition
Artwork, photos and ephemera on public display

The **Sven Väth**/Tobias Rehberger exhibition, *Sven Väth – It's Simple To Tell What Saved Us From Hell*, with flyers, films, artwork, is at Museum Of Modern Electronic Music, Frankfurt, Germany, from 6 April. ■ A **KISS** Museum, housing 9,000-plus items from **Gene Simmons**' personal collection, opens at Rio Hotel & Casino, West Flamingo Road, Las Vegas, in March. ■ The **George Jones** Museum/restaurant, Nashville, closed in December. ■ The ***Woody Guthrie**: People Are The Song* exhibition, including instruments, unpublished manuscripts, handwritten lyrics, artwork, photos, books, audio-visual installations, is at Morgan Library & Museum, Madison Avenue, New York, 18 February-22 May. ■ The University Of Westminster has an exhibition on the evolution/influence of British black music at London King's Cross British Library in 2024.

Kolossal KISS kollection koming – Gene Simmons unpacks his wardrobe

The Studio Experience

Jimi Hendrix, unseen and behind-the-scenes

George Scott/John McDermott's *Electric Lady Studios: A **Jimi Hendrix** Vision* documentary film is due in March, including new interviews with colleagues **Mitch Mitchell** and **Billy Cox**, engineer Eddie Kramer and Electric Lady Studios staff, plus **Steve Winwood**. It features unpublished photos of the studios in Greenwich Village, New York, from conception to completion, in 1970. A 5LP/3CD/BD box of the same title boasts 39 tracks (38 unissued), cut there by the Jimi Hendrix Experience, June-August 1970. The BD adds 20 5.1 remix versions of the *First Rays Of The New Rising Sun* and three bonuses, Valleys Of Neptune, Lover Man and Pali Gap.

Jimi Hendrix Experience* Electric Lady Studios *box is due via Experience Hendrix, 25 March.

Hendrix – *Electric* excursion

Pop

Altered Images' first studio set in 38 years, *Mascara Streakz*, is on CD, coloured LP, cassette, via alteredimages.stor.es, 26 August. ■ **Corey Feldman** *Love Left 2.1* box, with 2CD including 5.1 mix, instrumentals, *The Love Lost Tapes* CD, including unissued demos, new 18-track *Arm Me With Love* CD, 2DVD with unissued live footage/promos/home movies, documentaries, plus magazine, sunglasses, three stickers, two plectrums, laminate, hologram, has pre-orders via angelic2thecore.net. ■ **The Left Banke** *Strangers On A Train*, six bonuses, Omnivore, 25 February. ■ **Debbie Gibson** *Anything Is Possible Deluxe* 2CD, one unissued, 18 March, **Matt Bianco** *Remixes And Rarities* 2CD, three bonuses, 25 March, Cherry Pop. ■ **China Crisis** *What Price Paradise* 3CD, 23 bonuses, Virgin, 28 January. ■ The Go-Go's' **Kathy Valentine** *All I Ever Wanted* book, Jawbone, 22 March. Due: February **Aaliyah** *Unstoppable*, **Years & Years** *Night Call*, **Sinead O'Connor** *No Veteran Dies Alone* [TBC] (4) **Prince** *The Vault: Old Friends 4 Sale*, *Come*, *The Hits*, *The Hits 2*, *Lovesexy*, Legacy February (11) **Ella Henderson** *Everything I Didn't Say*, [TBC] March (18) **John Carter** *My World Fell Down* 4CD, Grapefruit, **Howard Jones** *The 12" Album + 12"ers Vol 2* 2CD, Cherry Red May (13) **Craig David** *22* CD.

Rock

A 50th anniversary tribute to **David Bowie**'s *The Rise And Fall Of Ziggy Stardust & The Spiders From Mars* has a kickstarter.com campaign to 26 January. It features **Raging Speedhorn**, Mos Generator's **Tony Reed**, with subscribers offered by July, CD with bonuses, 180g LP, blue, splatter 180g LPs, test-pressing 180g LP, print. ■ The Kinks' **Dave Davies** *Living On A Thin Line* book, Headline, in July. ■ **The Butthole Surfers** *The Hole Truth* documentary film kickstarter.com campaign to 5 January offered subscribers signed artwork/guitar, March 2023 film premiere. ■ **Roger McGuinn/Chris Hillman/David Crosby** *The Byrds 1964-67* photobook, signed *Deluxe*, boxed *Super Deluxe*, 225-copy *Super Deluxe*/print editions, have pre-orders via bmgbooks.com. ■ Jacky Smith/Jim Jenkins ***Queen**: As It Began (Revised & Updated)* book, queenonline.com, 24 March. ■ **The Band** *The Last Waltz* 4k BD, 5.1 mix, director Q&A, outtakes, documentary, featurettes, Criterion Collection, 29 March. ■ **Ringo Starr**'s *Lifted* charity photobook is due 14 February, while **The Beatles** *Get Back* 3DVD/cards, 3BD/cards, including Dolby Atmos, London Savile Row, January 1969, 28 February, Apple Corps. ■ **Orianthi**'s gig at Los Angeles Bourbon Room, 8 January, was filmed for DVD by Frontiers. ■ **Rush** *Pro*, *Premium* and *Limited Edition* pinball machines with exclusive live footage are due via insider.sternpinball.com. ■ Steeleye Span's **Peter Knight/John Spiers** *Both In A Tune* is due 11 February via peterknight.net. ■ In December, **Lou Reed**'s ➤

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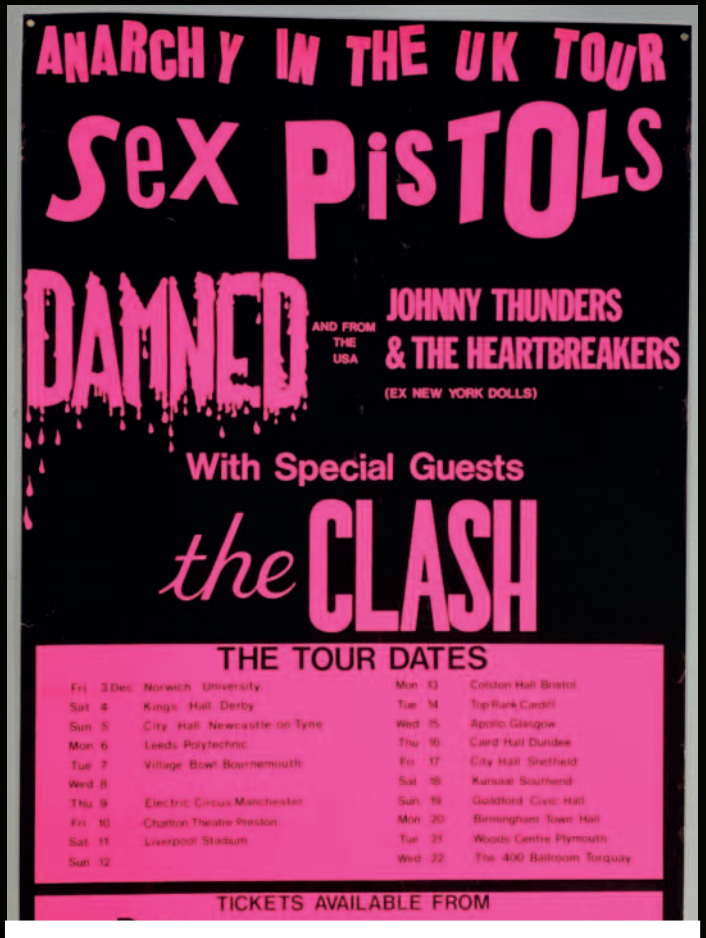

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EXCLUSIVE!

Yes is more

Jon Anderson to unveil secrets online

Yes's **Jon Anderson** is due to release unissued music from projects dating back to the 90s. As well as behind-the-scenes video footage, Q&As, live-streamed events, and access to his personal audio-visual archive of unissued live/studio music, the singer has an autobiography, a collection of short stories, and paintings in the offing. Among the unaired music from over the last three decades is the collaborative *Jon Anderson's Piano Works*.

One contributor to the project, **Karnataka** keyboardist **Gonzalo Carrera**, told *RC*, "When Jon left Yes, in 2007, due to health issues caused by touring, he took six months out to concentrate on projects he'd had on the backburner. One was *Jon Anderson's Piano Works*, and he appealed on his website for orchestrators and musicians to send instrumental keyboard pieces. I sent some, and he asked me to do modern classical pieces, like Debussy and Satie, or Vangelis. I sent them to him, and he said, 'wonderful', and that he'd like to use them in future. After that, he did other projects, toured again playing Yes music, then Covid hit. But at Christmas, he asked if he could use the pieces for his new Patreon website, releasing 'one every now and then'. I asked him if he'd add vocals, and he said, 'wait and see.' So, let's hope, and maybe we can work together in future." Gonzalo adds, "I also have Bach preludes performed with **John Helliwell** (Supertramp) and **Alex Lofoco** (Dream Theater's Jordan Rudess) on my YouTube channel, and I've guested with John on a side-project of Karnataka's **Ian Jones**, along with **Steve Hackett**. A new Karnataka album is due later this year, too, and I'll be guesting on a project with [ex-Boney M's] **Sheyla Bonnick**."

Jon Anderson unissued archive Inset: Gonzalo Carrera gets Bach

The Darkness' **Justin Hawkins** has also launched a Patreon account, offering behind-the-scenes/songwriting videos, podcasts, music commissions, tutorials/master-classes, and Q&As, while a new fan-funding platform for musicians, sonicly.com, was launched before Christmas.

For Jon Anderson, Justin Hawkins, see patreon.com. For Gonzalo Carrera, youtube.com/channel/UCPts4kJi6FXLDQXRJPdUovQ, db-infusion.com, Karnataka.org.uk.

Copy, right?

Out-of-copyright recordings released in US

On 1 January, under the US's 2018 Music Modernisation Act, all jazz, blues, ragtime, big band, vaudeville, Broadway, experimental and other audio recordings cut before 1923 became copyright-free in the US. Among the 400,000-plus public domain recordings made from the 1860s onwards that can be downloaded are works by the likes of **Mamie Smith**, **Scott Joplin** and **Adelina Patti**. The Library Of Congress pointed out that as well as standard tunes, the mass release would afford "increased public and online access to previously unavailable recordings," as well as "expanded opportunities to explore the earliest days of our sound recording heritage," including tens of thousands of recordings recently deposited at the Library. In addition, other territories with different copyright laws, offering protection for an artist's lifetime plus 50 years, saw public domain access for recordings by **Jim Morrison**, **Duane Allman**, **Gene Vincent** and **Louis Armstrong**. These include Australia, Canada, Finland, Malaysia, New Zealand, Philippines, South Africa, Switzerland, Taiwan and Thailand.

See archive.org, pdinfo.com, copyright.gov, loc.gov.

Mamie's Smith's landmark Crazy Blues of August 1920 – freed!

Rock contd

17-track *I'm So Free: The 1971 RCA Demos* was made available online via iTunes for three days, with RCA Europe thereby extending the collection's copyright from 50 to 70 years in its territories, and preserving the right to make a potential future physical release. ■ Tim Sommer *Only Wanna Be With You: The Inside Story Of* ***Hootie & The Blowfish*** book, University Of South Carolina Press, 5 April. ■ **Mecca** *20 Years* 3CD, two bonuses, 18 February, **The Edge Of Forever** *The Days Of Future Past* 3CD, three bonuses, 11 March, Frontiers. ■ **BB Blunder** *Workers' Playtime Remastered & Expanded* 2CD, 13 bonuses (two unissued), Esoteric, 25 March. Due: February **Guns N' Roses** *Hard Skool*, [TBC] (25) **Roky Erickson & The Explosives** *Live At The Whisky 1981*, Sunset Blvd March (18) **Stone Axe** *Stay Of Execution*, Ripple (25) **Winter In Eden** *Social Fake*, Cherry Red April (1) **Dare** *Road To Eden*, Legend TBC **Pete Townshend** *Lifehouse*, [TBC], **Van Halen**, *II*, *Fair Warning*, *Diver Down*, *Women And Children First*, *1984* SACDs, Mobile Fidelity.

Soul+

The Trammps *Burn Baby Burn* 8CD, with *The Trammps*, *The Legendary Zing Album*, *Where The Happy People Go*, *Disco Inferno*, *III*, *The Whole World's Dancing*, *Mixin' It Up*, *Slipping Out*, Robinsongs, 25 March. ■ **Dennis Alcapone & Lizzy** *Soul To Soul*, five bonuses, Doctor Bird, 11 March. Due: January (28) *Summer Of Soul OST*, Legacy February (25) **Swamp Dogg** *I Need A Job... So I Can Buy More Auto-Tune*, Don Giovanni March (18) **Linkx** *The Ultimate* 4CD, Cherry Pop TBC **Joss Stone** *Never Forget My Love* [TBC].

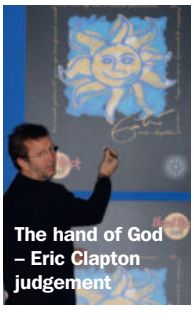
Got any news? Send it to tim.jones@metropolis.co.uk

God help us

Eric Clapton bootleg goes to court

On 15 December, a court in Dusseldorf, Germany, found in favour of **Eric Clapton**'s lawyers, who'd brought a case against a woman from Ratingen. She'd offered a 1987 CD bootleg of one of his concerts for €9.95 via eBay. She was ordered to pay legal costs of €3,400. Clapton's website noted on 22 December that it was "not the intention to target individuals selling isolated CDs from their own collection, but rather the active bootleggers manufacturing unauthorised copies for sale. In the case of an individual selling unauthorised items from a personal collection, if, following receipt of a 'cease and desist' letter, the offending items are withdrawn, any costs would be minimal or might be waived." His legal representatives noted that if his "management team identifies if an item offered for sale is illegal… 95% of cases are resolved before going to court". However, "this case could've been disposed of quickly, but, unfortunately, in response to the German lawyers' first standard letter, the individual's reply included the line, 'feel free to file a lawsuit if you insist on the demands'. This triggered the next step in the legal procedure, and the court then made the injunction order. If the individual had complied with the initial letter, the costs would've been minimal. Had she explained at the outset the full facts in a simple phone call or letter to the lawyers, any claim might have been waived and costs avoided. However, the individual appointed a lawyer, who appealed the injunction decision. The judge encouraged the individual to withdraw the appeal to save costs, but she proceeded. The appeal failed, and she was ordered to pay the costs of the court and all parties. However, when the full facts of this particular case came to light and it was clear that the individual is not the type of person that Eric Clapton, or his record company, wish to target, Clapton decided not to take any further action and does not intend to collect the costs awarded to him by the Court. Also, he hopes the individual will not herself incur any further costs."

See whereseric.com.



The hand of God – Eric Clapton judgement

Diamond licks

The Rolling Stones' 60th anniversary marked by Royal Mail

On 20 January, the Royal Mail marked six decades of **The Rolling Stones** with a set of a dozen commemorative stamps. They were made available in 30-plus formats, including individual stamps, a stamp sheet, half-sheet, mini-sheet, press sheet, *On Tour* framed collector's sheet, stamp set, set pack, presentation pack, framed stamps, framed mini sheet, first-day cover mini-sheet, framed prints, postcards, first-day envelope, first-day cover PSB panes, first-day cover with Tallents House postmark, first-day cover with Dartford postmark, souvenir folder, prestige stamp book, limited-run stamp book with flight case box, *Voodoo Lounge* tour fan sheet, collector's sheet, *Live At Hyde Park* fan sheet, collector's sheet, *Bridges To Babylon*, *Licks Tour* medal covers, silver stamp ingot, and 1,962-copy, slipcased, gold eight-stamp set.

See shop.royalmail.com.

The Rolling Stones hit 60

Photo (Jon Anderson): Deborah Anderson

NEW!

PRE-ORDER NOW

Record Collector Presents… The Clash is a new, one-off magazine solely devoted to the exploits of Joe Strummer, Mick Jones, Paul Simonon and Topper Headon. There's everything a Clash collector needs to know – the international rarities to track down, an updated UK discography, rare posters. Then there's the features: a fantastic look at the making of *Sandinista!*; detailed explorations of Mick and Joe's post-Clash activities; an eyewitness account of the *London Calling* sessions; new essays on all The Clash's albums, not to mention some solo highlights; we give you the lowdown on the films and documentaries; and loads more. The ice age may well be coming, but here's something to warm your cockles.

In shops from 10 February

or pre-order now from here: shop.recordcollectormag.com

Doing their Bidding: The Monochrome Set, happy to be on vinyl

HALLOWED VINYL

The Monochrome Set's frontman, Bid, on the pioneering indie-pop band's 16th studio set

Tell us about how the vinyl edition came about.
Of the two "hard copy" formats of the new album, the vinyl is the relatively expensive option. Nevertheless, it must be considered by any band that has a fanbase above a certain size, regularly plays live in countries where vinyl sells, and have merchandise stands. Also, any record company that affords the manufacturing process and is content to make profits that are less than from the sale of CDs needs vinyl. It seems to me that there is more cachet with vinyl records, too, and the sales of the two formats on The Monochrome Set merchandise stands are roughly equal. We don't pressure record companies to make vinyl, but Tapete consider it a standard format for us, and we're happy with that.

Did it take long to get the vinyl done?
Due to the Covid pandemic, there was a big backlog of orders at the record plant, so the pressing had to be requested early. However, we always run to an early schedule for our releases, and the masters were ready in time for the manufacturing and release in March. Concerts are also an integral part of our sales and promotions, but though we haven't been able to book any gigs outside the UK for the first six months of 2022, we'll be playing at home over that period, and it's still one of the biggest markets for us.

Did you get involved in putting together the package?
I put the artwork together with Kerstin Holzwarth, who's the graphic artist working with Tapete. Also, due to the current shortage of vinyl stocks, we worked with the plant to obtain it from other sources. In this case, it was items of used vinyl underwear and clothing that had been used in intimate negotiations. There was a late consignment of blue knickers from a nunnery in Bavaria, hence the limited-run pressing.

Anything more? I'd rather not say.

What do you think of the finished product?
They're very good quality, as always.

Is there anything else unissued in your archive that could come out in future?
Our temple has been seriously plundered over the past 44 years, but as long as we're still alive and going, Tapete will do it.

Is vinyl an important part of your own collection?
I prefer fluffy cotton, as befits the elderly.

The Monochrome Set* Allhallowtide *blue LP, CD are on Tapete, 11 March.

"WE DON'T PRESSURE RECORD COMPANIES TO MAKE VINYL, BUT THERE IS MORE CACHET WITH IT"

FIRST SPIN

Readers' virgin vinyl purchases

This month: Cream *Disraeli Gears*

My first LP was *Disraeli Gears*, bought in Toronto, Ontario, in Canada in 1967, on the Polydor label for $3.99. I would take the streetcar to Yonge and Dundas then walk up to Sam The Record Man. It became a Friday night ritual, whether I had money or not. When I met my wife to be in high school, we would do it together: hit the record shop, grab a slice of pizza and watch the crowd from across the street. There were actually two shops just doors apart: Sam's and A&A's, so we could comparison shop! They're both gone now, and the area is changed, but those memories remain and, yes, I still have that album and all the rest.

Marc Rothwell

John Carpenter's dystopian blues

UPCOMING VINYL RELEASES

(All dates subject to change)
Mystery Jets *Twenty One* 180g LP, *Deluxe* blue, green 2LP with 12 alternate versions, unissued demos/outtakes, shop.phantasysound.co.uk, 25 March.

Mystery Jets unissued cuts on coloured vinyl

Ornette Coleman *Round Trip* 6LP, with *At The 'Golden Circle' Stockholm* 2LP, *The Empty Foxhole*, *New York Is Now!*, *Love Call* LPs, plus **Jackie McLean** *New And Old Gospel*, Blue Note, 28 January.
Curtis Stigers *This Life* LP, with bonus; CD, Emarcy, 25 February.
Electribe 101's unissued 1991 *Electribal Soul* LP, CD, Electribal, 18 February.
Dr Who Hornet's Nest box, with 5LP, yellow 5LP, **Tom Baker** signed print, Demon, 6 May.
Magnum *II* 180g LP, two bonuses, 4 February, **New Musik** *Warp Expanded* red 180g 2LP, five bonuses, 11 February, Music On Vinyl.
The Pearlfishers *The Young Picnickers*, *Across The Milky Way*, *Up With The Larks* 2LPs, four bonuses each, Marina, 25 March.
Kehlani *You Should Be Here* LP, *SweetSexySavage Deluxe* 2LP, two bonuses, Atlantic, 11 February.

28 January **Michael Orr** *Spread Love* white, blue, aqua, lemonade 180g LPs, Tidal Waves; **Fred Wesley** *A Blow For Me, A Toot To You*, **Allen Toussaint** *Life, Love And Faith* 180g LPs, Speakers Corner; **Muddy Waters** *Hard Again* blue 180g LP, **Steel Panther** *Balls Out* 180g LP, **Paul Young** *The Secret Of Association* gold 180g 2LP, Music On Vinyl; ***Anais Mitchell*** LP, **Uriah Heep** *Sanctuary* picture disc LP, BMG; **Buckcherry** *Hellbound* LP, Round Hill.

4 February **Lynch Mob** *Smoke And Mirrors* coloured 2LP, **Don Dokken** *Solitary* coloured LP, Deadline; **The Cimarons** *Skinheads A Mash Up London Town 1970-71* coloured LP, **Chris Spedding** *Joyland* LP, Cleopatra; ***Prince***, *For You*, *Dirty Mind*, *Around The World In A Day* LPs, CDs, *Sign 'O' The Times*, *1999* 2LPs, 2CDs, *Controversy* LP, CD, cassette, Legacy; **Poppy** *Flux* blue LP, Sumerian; **Goo Goo Dolls** *Greatest Hits Vol 1* LP, Warners; **Big Big Train** *Welcome To The Planet* LP, Plane Groovy; **John Carpenter** *Escape From New York OST* blue 2LP, Silva Screen; ***Mary Black*** 2LP, Dolphin Dara; **Nektar** *Sunday Night At London Roundhouse* coloured LP, Purple Pyramid; **Prong** *Rude Awakening*, *Beg To Differ*, **Vangelis** *Spiral*, **Ethiopians** *Reggae Power*, **Colbie Caillat** *Coco* 180g LPs, **Tom Holkenborg** *Mad Max Fury Road OST*, **Armin Van Buuren** *Mirage* 180g 2LPs, Music On Vinyl; **13th Floor Elevators** *Easter Everywhere*, *The Psychedelic Sounds Of* coloured 180g 2LPs, Charly; **Curtis Mayfield** *The Very Best Of* 2LP, Rhino; ***Kool & The Gang*** coloured LP, Real Gone; **The Jazz Butcher** *The Highest In The Land* LP, CD, Tapete.

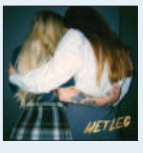
11 February **Liquid Tension Experiment** *2* coloured 2LP, Cleopatra; **The Pretty Reckless** *Going To Hell* LP, purple, splatter LPs, Craft; **Ashford & Simpson** *So So Satisfied* LP, Rhino; **Brandy** *The Best Of* 2LP, **Jason Mraz** *La La La Love Songs* LP, Atlantic; Strawbs' **Chas Cronk** *Liberty* LP, CD, Renaissance; **Prong** *Cleansing*, *Prove You Wrong*, **ELP** *Carolina County Ball*, **Clancy Eccles** *Freedom*, **Delain** *April Rain* 180g LPs, Music On Vinyl; **Napalm Death** *Resentment Is Always Seismic* 180g LP, red, clear, silver, green 180g LPs, Century Media; Ride's **Andy Bell** *Flicker* clear, ochre 2LPs, CD, bandcamp.com.

18 February **Todd Rundgren** *Johnson* coloured LP, Cleopatra; **MSG** *Heavy Hitters* coloured 2LP, Deadline; Sleep's **Matt Pike** *Pike Vs The Automatons* LP, High On Fire; **Nina Simone** *The Montreux Years* coloured 180g 2LP, BMG; **Piscine Et Charles** *Quart De Tour, Mon Amour* blue LP, Les Disques Du Crepuscule; **Metronomy** *Small World* LP, Because; **JD Simo** *Mind Control* LP, Crows Feet; **David Lee Roth** *Eat 'Em And Smile* 180g LP, Friday; **Joan Osborne** *Radio Waves* LP, Womanly Hips; **Echo & The Bunnymen** *Songs To Learn And Sing* LP, Rhino; **Marillion** *Fugazi Remix* LP, Parlophone; **Black Tape For A Blue Girl** *The Cleft Serpent* coloured LP, Projekt; **Los Campesinos!** *Romance Is Boring* coloured 2LP, Arts & Crafts; **Daft Punk** *Discovery* 2LP, Daft Life.

22 February **Kenny Dorham** *Matador* 180g LP, SACD, Impex.

PRESSING MATTERS

Forthcoming limited-run vinyl releases to look out for



Wet Leg *Wet Leg* (Domino WIG LP 496 X, LP, 2022)

Wet Leg slid into view last year with a string of excellent singles, characterised by memorable lyrical hooks and multiple shades of post-punk rhythms. If the speed at which their Chaise Longue 7" sold-out is anything to go by, the physical versions of this debut album should fly off the shelves. It's available to order on translucent yellow vinyl from various independent record shops, while Domino are selling a deluxe clear edition, which comes accompanied by a bonus 7" containing two exclusive tracks.

Charlotte Adigéry & Bolis Pupul *Topical Dancer* (DEEWEE/Because BEC 5907901, LP, 2022)

This exciting debut album from longtime collaborators Charlotte Adigéry and Bolis Pupul comes courtesy of Soulwax's DEEWEE label. It feels like the perfect dance record for the 2020s, with all manner of inventive synth patterns, stunning vocals and important lyrical themes at the album's core. The physical release is a limited edition black & white double vinyl, housed in a UV gloss gatefold sleeve.

Silverbacks *Archive Material* (Full Time Hobby FTH 422 DINK, LP, 2022)

Having turned plenty of heads with their debut album Fad back in 2020, Irish five-piece Silverbacks have wasted no time in crafting another superb collection. Elements of surf-punk, art-rock and Parquet Courts-esque musings surge to the fore here, across 12 brilliant songs. In addition to the lovely-looking blue and orange pressings of the record doing the rounds, there are 500 copies being made available on clear vinyl for Dinked Edition #150, complete with a bonus 7", lyric sheet and alternative cover art.

Charlie Ashcroft

YOU BETTER YOU BET

What's hot for record collectors to invest in?

This month: The Mizell Brothers

Larry and 'Fonce' Mizell cut their teeth with Motown and formed their own Sky High productions company, hitting pay-dirt with Donald Byrd's *Black Byrd* (1972), the first Blue Note album to sell a million copies. The brothers also took control of flute player Bobbi Humphrey's career with similarly big-selling results on *Black And Blues*, *Satin Doll* and *Fancy Dancer*.

There are a number of Mizell brothers' productions that remain under the radar and are worth money. One of the most sought-after is Brenda Lee Eager's When I'm With You/Let Me Be (Mercury 73450, 1974, £75). Arranged and produced by Larry Mizell, it featured an uncredited appearance by Bobbi Humphrey on flute. Larry was also behind the controls for Margie Evans' Waterfalls/I Can't Make It Without You (Buddah BDA 431, 1974, £50). Although the Mizells never did a full album with either they did two with saxophonist Gary Bartz.

It's frustrating that *The Shadow Do* (Prestige 10092) has not been reissued on vinyl since its release in 1975, pushing prices of the original up to £70-£100. Thankfully, *Music Is My Sanctuary* (Capitol ST 1164-7, 1977, £35) had a bigger pressing run and was recently re-waxed. While Johnny Hammond's *Gamblers Life* (1974) and *Gears* (1975) and Roger Glenn's *Reachin'* (1976) are known Mizell playing cards, you should still pick them up even on reissue, especially as *Gears* (BGP HIQLP 2034, 2015, £30) includes unreleased tracks. Also, don't sleep on L.T.D.'s *Love To The World* (A&M SP 4589, 1976, £30). It might seem cheap – and was reissued in the 90s – but it's an amazing Mizell production and features Jeffrey Osborne. The Rance Allen Group's *Say My Friend* is also an amazing slice of gospel-funk (Capitol ST 11613, 1977, £100) that was reissued – on CD – by our good friends at Soul Brother. Fonce was behind the controls on Edwin Starr's soundtrack for *Hell Up In Harlem* (Motown M 802V1, 1974, £25). Finally, both A Taste of Honey albums should be picked up, as should Mary Wells' *In And Out Of Love* (Epic 37540, 1981, £15). Though the brothers didn't produce the entire album, their work on the last track, Gigolo, is choice.

Ian Shirley

Uriah Heep, ongoing picture disc campaign

Thin Lizzy: orange, red double live sets

KISS: going green, and bundle-berserk

25 February **Donovan** *Golden Tracks* coloured LP, Cleopatra; **Lita Ford** *Live And Deadly* coloured LP, Deadline; **Dashboard Confessional** *All The Truth That I Can Tell* LP, red, blue, gold, green LPs, pink LP/flexidisc, CD, cassette, Hidden Note; **Tangerine Dream** *Raum* 2LP, CD, Kscope; **Ofege** *Try And Love* 180g LP, gold, tan LPs, ***Purple Image*** silver, violet, blue LPs, **Melvin Ukachi** *Ofege As One – I Am OK* LP, green, aqua LPs, Tidal Waves; ***Angel Witch*** orange LP, Culture Factory; ***Duke Ellington & John Coltrane*** 180g LP, Impulse; **Corrosion Of Conformity** *Deliverance* 2LP, Century Media; **Preachers** *Stay Out Of My World*, ***The Eighth Wonder Of The World*** coloured LPs, Beatrocket; **Kesha** *High Road* 2LP, RCA; ex-Sonic Youth's **Thurston Moore** *Screen Time* LP, Southern Lord; **Slave** *Stellar Fungk* 2LP, Atlantic; **They Might Be Giants** *Mink Car* LP, Idlewild; **Alan Jackson** *Where Have You Gone* 2LP, EMI Nashville; **Uriah Heep** *The Magician's Birthday Party, Demons And Wizards* picture disc LPs, Sanctuary; **Muddy Waters** *At Newport 1960* 180g LP, Friday; **Erykah Badu** *Worldwide Underground* LP, Motown.

4 March **The Blues Band** *So Long*, 2LP, CD, Repertoire; **Cactus** *Ultra Sonic Boogie 71* 180g 2LP/poster, Purple Pyramid; ***Skid Row*** coloured 180g LP, Friday; **The Flower Kings** *By Royal Decree* 3LP/2CD, InsideOut; **Guided By Voices** *Crystal Nuns Cathedral* LP, CD, GBV; **The Mars Volta** *Landscape Tantrums* LP, Clouds Hill.

11 March ***John Coltrane/Johnny Hartman*** 180g LP, Impulse; **For King + Country** *What Are We Waiting For?* LP, World Entertainment; **KISS** *Off The Soundboard – Live In Virginia Beach July 25 2004* 3LP, green 180g 3LP, 2CD, shopkissonline.com.

18 March **Von Hertzen Brothers** *Red Alert In The Blue Forest* blue, red 2LP, CD, Doing Being; **Savatage** *Hall Of The Mountain King* 2LP, MRI; **Thin Lizzy** *Live And Dangerous* red, orange 180g 2LPs, ex-Free's **Paul Rodgers** *Cut Loose* coloured 180g LP, Friday; **Dream Theater** *Master Of Puppets Live In Barcelona 2002* 2LP/CD, InsideOut; **FM** *13* gold 180g 2LP, CD, Pretty Maids' **Ronnie Atkins** *Make It Count* white 180g 2LP, CD, Frontiers.

25 March **Samson** *Survivors* clear LP, *Head On* yellow LP, *Shock Tactics* green LP, Culture Factory; ***Bon Iver*** 2LP, Jagjaguwar; **Kim Wilde** *Pop Don't Stop* splatter 3LP, Cherry Pop; **Placebo** *Never Let Me Go* 2LP, pink 2LP, CD, red, green, blue cassettes, placebo.tmstore.es. ➤

VINYL FETISH

COWBOYS INTERNATIONAL
THE ORIGINAL SIN
(VIRGIN V 2136, LP, UK, 1979) £8

Sometimes you see a band and think, "They'll make it." That's what I thought when I saw Dire Straits and Simple Minds at our local music pub in the late 70s; it was obvious. I was equally sure Cowboys International, who I saw several times during 1979-80, would make the breakthrough.

Signed by Virgin in the busy post-punk era, they were effectively Newcastle-born Ken Lockie and a constantly changing line-up behind him. Illustrious names passed through the ranks, such as ex-Clash drummer Terry Chimes and future Ant Marco Pirroni, while PiL guitar hero Keith Levene guested. Their first single, Aftermath, caused a splash and not only because of its orange vinyl; its post-punk edge and vigour crossed with an unforgettable pop melody and distinctive vocal saw them rocket out of the blocks. Virgin put plenty of their Pistolian filthy lucre into the band and *The Original Sin* debuted in October 1979. It was well-received, placing at No 11 in the *Melody Maker* end-of-year critics' list.

In the creative-design spirit of the age, it was issued not with a conventional jacket but in a Lucozade-orange clear plastic cover, album details visible on the inner sleeve. Every song was a winner, brilliantly blending tradition and innovation: electropop vanguard meeting flat-out great pop songwriting. Dig Pointy Shoes, Wish and a fabulous re-record of Aftermath. Thrash became a single, recently praised in print by Moby.

Radio responded, a slot on *The Old Grey Whistle Test* was secured. Stardom surely beckoned. Yet it didn't happen. Bad luck? Right place, wrong time? Regardless, they left this album and several 45s for us to enjoy. Ken Lockie made a solo album, *The Impossible* (1981), then seemed to just... disappear. Low-key reissues and a comeback album in 2004 were welcome but I'd have loved to hear more of Mr. Lockie's uncommon musical stylings.

Peter Mills

'BÖC' Bouchard's coloured vinyl, plus

1 April **Chicago** *II* coloured 180g LP, Friday; **Midnight Oil** *Resist* 2LP, Sin UK; **Arjen Anthony Lucassen's Star One** *Victims Of The Modern Age* 2LP/2CD, InsideOut.

8 April **Coil** *Musick To Play In The Dark 2* 2LP, coloured 2LP, Dais; **Lionel Pillay** *Shrimp Boats* LP, We Are Busy Bodies.

15 April **M83** *Hurry Up, We're Dreaming* orange 2LP, Believe.

22 April **The Waterboys** *All Souls Hill* LP, Cooking Vinyl.

29 April **U Roy** *Live In Concert* LP, Globalbeats; **Max Richter** *Invasion* 2LP, Decca.

20 May **Moby** *Reprise: Remixes* 2LP, Deutsche Grammophon.

22 May **John Mellencamp** *Strictly A One-Eyed Jack* LP, Republic.

3 June **Don Davis** *The Matrix OST: The Complete Edition* 3LP, Varese Sarabande; ex-Blue Öyster Cult's **Albert Bouchard** *Imaginos 2* coloured 2LP/plectrums/mask/book, Rockheart.

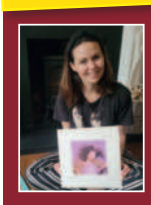
10 June **Marco Beltrami** *Scream OST* red 180g 4LP/mask, Varese Sarabande.

17 June **John Carpenter** *The Fog OST* coloured 180g 2LP, Waxwork.

8 July **Mavis Staples** *We'll Never Turn Back* LP, Anti.

29 July **The Dead South** *Easy Listening For Jerks Pt 1*, *Pt 2* LPs, Six Shooter.

MY PRECIOUS



Jess Chalker on Kate Bush's *Hounds Of Love*

"I was a little girl when I was introduced to Kate Bush with her music video for Rocket Man. I'd never seen anyone like her. This is one of the few records that I brought to the UK when I moved from Australia in 2018. It's one of my favourites and the first vinyl that my husband gave me. I love the visceral, emotional ways that Kate uses her voice, and how she challenges herself with characters, stories and inspiration beyond her experience. She must've faced many challenges as a woman producing her own music at that time, especially for a body of work this courageous."

Jess Chalker* Hemispheres *CD, LP are on 528.

MY TOP 5

Readers' stand-outs from their record collection

The Damned *Damned Damned Damned* (Stiff Records, SEEZ 1, original with sticker, Eddie & The Hot Rods photo, etc, 1977) **£400** Favourite track: See Her Tonite

The Damned *Machine Gun Etiquette* (Chiswick Records, CWK 3011, 1979) **£35** Favourite track: Plan 9 Channel 7

The Damned *The Black Album* (Chiswick Records, CWK 3015, 1980) **£30** Favourite track: Twisted Nerve

The Damned *Strawberries* (Bronze Records, BRON 452, 1982) **£20** Favourite track: Ignite

The Damned *Grave Disorder* (Nitro Records NITRO 15844-1, coloured vinyl, LP, US, 2001) **£80** Favourite track: Thrill Kill

Chris Whiteman

Cactus: live LP, including poster

Marco Beltrami: blood-red soundtrack box

FIRST SPIN/MY TOP 5

If you have a reminiscence about your first vinyl purchase, or would like us to feature your Top 5 list (along with catalogue details and why you chose those records), please send to paul.lester@metropolis.co.uk

Labels, please send vinyl LP release info to tim.jones@metropolis.co.uk

RC investigates

We can figure it out – from top-left, clockwise: The Beatles, Jimi Hendrix, Grateful Dead, Queen, and Ozzy Osbourne figurines.

Go Figurine!

Rock, pop and hip hop figurines are among the most popular and collectable of toys. **Paul Bowler** goes in search of both the run-of-the-mill and the rare-as-hens'-teeth

In recent years, a plethora of rock and pop figures have gone on the market, as enterprising companies bring bands, musicians and iconic mascots, such as Iron Maiden's Eddie, to still-life. Many of these make for sound investments, while others are simply fun keepsakes. Here we look at a number of vintage collectables from the early years of pop, before casting a selective eye over the vast range of figurines currently available on the market, ranging from cheap and cheerful fan mementos to wallet-busting valuables.

Among the first modern music figurines to appear were dolls depicting The Fab Four. Brought to the market in 1964 by US toy manufacturer, Remco, their caricature dolls of The Beatles – John, Paul, George and Ringo – are likely to set you back around £350 from online sellers such as eBay, for a full set, complete with instruments in excellent condition. The same company also issued a set of The Monkees finger dolls, in 1970. Featuring Micky, Davy and Mike (Peter Tork had left by this point), the trio can be found sealed in a box online for around $65 (£50).

After a relative dearth of music-related figures at the tail-end of the 20th century, the new millennium brought forth an upsurge in demand for figurines of everyone from the ubiquitous KISS, to The Rolling Stones, The Doors, Sex Pistols, Beastie Boys, Iggy Pop, Green Day, Kurt Cobain, Slipknot, Marilyn Manson, ZZ Top, Limp Bizkit, Megadeth, Eminem and Billie Eilish. Art Asylum's *Jack In The Box* series put an ingenious twist on the format with two 2001 toys. Ozzy Osbourne got a couple of variants, both of which play the Black Sabbath man's classic solo effort, Bark At The Moon. Rare as werewolves' fangs, the few sealed versions that pop up online command around $110 (£80). Alice Cooper's equivalent, which plays the first line of Welcome To My Nightmare, can be had in decent condition for around $60 (£45).

As for the ever-expanding crop of musical toys on today's market, in the US, San Francisco-based company Knucklebonz has been trading in high-end music-related collectables since 2003. Their *Rock Iconz* series has seen them issue finely-crafted figurines of bands such as Metallica (typically, $540/£400 for a set of four), Scorpions ($370/£280, a set of three), and Mötley Crüe ($600/£450, set of four). Then there are individual statues of the likes of AC/DC's Angus Young, Black Sabbath's Tony Iommi, Motörhead's Lemmy Kilmister, Ozzy Osbourne axeman, Randy Rhoads, and Blondie's Debbie Harry, all for about $150/£110 each. Pre-orders are being taken for Iron Maiden's *The Number Of The Beast* and *Earth AD*-era Misfits figurines at nigh-on $200/£150 each.

For those with less deep pockets, there are numerous companies specialising in "action-style" music figures. A division of Japanese company, Bandai, Tamashii Nations, expanded beyond their range of anime-inspired figurines with a Freddie Mercury doll. Based on the get-up that he wore onstage during Queen's *Live Aid* performance, it can be found online for about £70 and, as with most things Queen, it's only likely to go up in value.

California-based Incendium concentrate their range of animation, comic books, video games and toys around the themes of *Myths, Monsters & Metal*. They've recently released Helloween's *Seekers Of The Seven Keys*, a supernatural horror comic ($20/£15) based around the cast of characters depicted on their classic album sleeves, together with a range of collectable 5" action figures: *The Keeper Of The Seven Keys*, *The Witch*, and *Jack O Lantern*, available to pre-order at $30/£23 each. Other rock/metal action figures on their website include Exodus' *Tales Of The Damned: The Organist*, Cradle Of Filth's Dani Filth, and Joe Satriani's *Crystal Planet*, at $30/£23 each.

Founded in 2001 as a magazine covering vintage Japanese toys, San Francisco-based Super7 branched out into manufacturing. Among their vast array of pop culture figures online via Zavvi, are £18 toy models depicting King Diamond, Motörhead's Warpig, Rancid's Skeletim, and album sleeve-inspired Iron Maiden Eddie dolls, including *The Number Of The Beast*, *Piece Of Mind* and *Stranger In A Strange Land*. From the same manufacturer, Amazon.com offers Megadeth's Vic Rattlehead (£30), Judas Priest's Rob Halford (£30) and Venom's *Bloodlust* (£23), while Rough Trade have Run DMC action figures at £19.

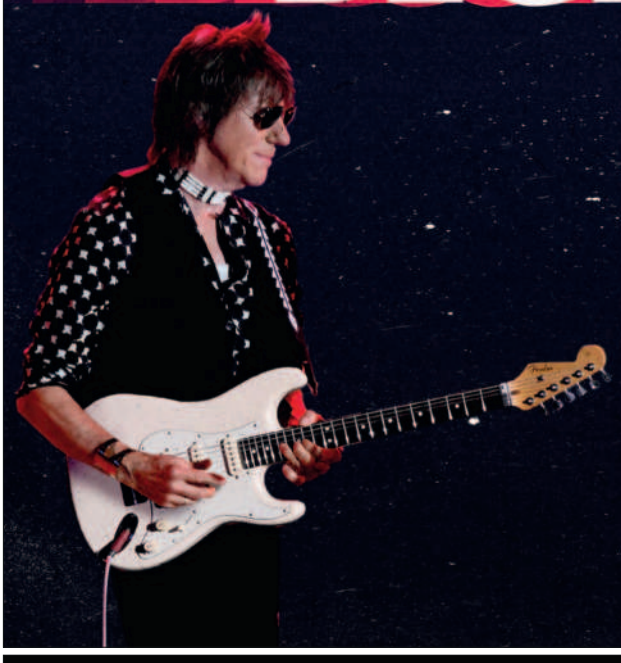
The world of bobble-heads (figurines with oversized nodding heads) is increasingly popular. New York State-based Kollectico offer Grateful Dead and Jimi Hendrix collectables. Among Dead items is the "rose skeleton" ($45/£35, via eBay), issued to celebrate the 50th anniversary of 1971's *Skull & Roses* album, which looks like being a good investment. Made of resin, hand-sculpted/painted, and limited to 1,971 pieces, each is numbered/boxed. Toys Central also sells Grateful Dead Dancing Blue and Orange Bear bobbleheads (£44 each), and White Dancing Bears Holiday Set (£144 for four).

Funko are behemoths of the plastic figurine market, and collectable, to boot. Their range of pop bobbleheads includes both affordable and mind-blowingly expensive options. Of the former are John Lennon, Military Jacket (£18), Slash (£13), Iggy Pop (£8), Freddie Mercury At Wembley (£15), Elvis *Comeback Special* Diamond Glitter (£15), Jimi Hendrix (*Live In Maui* Jacket) (£12), Slayer's Jeff Hanneman (£15) and Eddie Van Halen With Guitar (£11). At the other end of the spectrum, Funko Pop's "chase variants" are made in very limited runs and given metallic finishes or colour changes. Prices vary, but recent valuations according to the *Pop Price Guide* of the most collectable figures include the metallic Notorious B.I.G. figurine, $1,870 (£1,410), 70s Elvis (Glow-In-The-Dark) with white jumpsuit/cape, $2,070 (£1,560), and Purple Haze Jimi Hendrix (Metallic), with purple bandana, $2,940 (£2,220). Hardly child's play!

Do you have any figurines in your collection? What's the most you've paid for one? Let us know via rc.editorial@metropolis.co.uk.

KILIMANJARO & AAA BY ARRANGEMENT WITH CAA PRESENT

JEFF BECK



MAY 2022

FRI 27	CARDIFF ST DAVID'S HALL
SUN 29	SHEFFIELD CITY HALL
MON 30	LONDON ROYAL ALBERT HALL
TUE 31	LONDON ROYAL ALBERT HALL

JUNE 2022

THU 02	GATESHEAD SAGE
FRI 03	GLASGOW ROYAL CONCERT HALL
SAT 04	MANCHESTER O_2 APOLLO
MON 06	BIRMINGHAM SYMPHONY HALL
TUE 07	YORK BARBICAN

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STEVE HACKETT
GENESIS REVISITED

FOXTROT at FIFTY
+ HACKETT HIGHLIGHTS

SEPTEMBER 2022
09 SWANSEA ARENA
10 CARDIFF ST DAVID'S HALL
11 CAMBRIDGE CORN EXCHANGE
13 AYLESBURY FRIARS WATERSIDE
14 TORQUAY PRINCESS THEATRE
16 PORTSMOUTH GUILDHALL
17 BEXHILL DE LA WARR PAVILION
18 BIRMINGHAM SYMPHONY HALL
20 HULL CITY HALL
22 GATESHEAD SAGE
23 GLASGOW ROYAL CONCERT HALL
24 YORK BARBICAN
26 BUXTON OPERA HOUSE
27 GRIMSBY AUDITORIUM
28 NORTHAMPTON ROYAL & DERNGATE
30 SHEFFIELD CITY HALL

OCTOBER 2022
01 MANCHESTER O_2 APOLLO
03 SOUTHEND CLIFFS PAVILION
04 IPSWICH REGENT THEATRE
05 BATH FORUM
07 LEICESTER DE MONTFORT HALL
08 LIVERPOOL PHILHARMONIC
09 BRIGHTON CENTRE
11 BOURNEMOUTH PAVILION
12 LONDON EVENTIM APOLLO HAMMERSMITH

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A KILIMANJARO PRESENTATION BY ARRANGEMENT WITH SOLO

The Collector

This month: musician
John Cody

Cody with some of his collection: "We have a very large house, which is essential"

John Cody is a freelance musician (drummer) based out of Vancouver, Canada. He has also written and taught occasional post-secondary courses on music history. His music tastes are eclectic, and he has both played and collected a wide variety of genres. He has worked with hundreds of artists – well over 200 are listed on his website (JohnCodyOnline.net) – from rock to jazz, punk, folk, western, bluegrass, even classical/orchestral percussion. His main gig these days is with his wife Lee Aaron, with whom he has worked since they met in 2001. At the time, she was strictly jazz. When she returned to rock a few years later, John came along.

What do you collect, and why?
A better question might be, what *don't* I collect? I can find something of value in almost any form. In addition, I've got a librarian mindset, so rather than seeing what I have, I notice what's missing. As a completist, I'll fill holes even if it's something that doesn't really resonate, for a few reasons: I'm interested historically (ie. chart wise), I might enjoy it at a later date, or I have friends who would delight in seeing/hearing those titles. Don't get me wrong, after collecting and playing professionally my whole life, I still get excited hearing and playing music. The spark that started it all it all has never gone out.

As far as what I really love, again, there's so much. Anything that involves the Wrecking Crew, Beach Boys/Byrds and related, western swing, folk, bebop and most other forms of jazz. There's Smokey Robinson, but I collect anything Motown. Likewise, Otis Redding, along with the rest of the Stax catalogue. Muscle Shoals, British Blues, 70s prog… And, of course, my favourite drummers, from Chick Webb, Gene Krupa and Shelly Manne to Jim Gordon and Dave Mattacks (an old friend).

There are a couple of styles I just don't get. Despite being married to the artist who wrote and sang Metal Queen, metal is something I've never enjoyed. Then again, as metal fans are quick to point out, she never was metal, anyway. Same thing with New Country, which in many ways is just hair metal with hats. I had no interest in country music at all before I had to prepare a four-hour lecture on its history. The more I researched, the more I realized I'd been missing a whole lot. Lefty Frizzell, George Jones, Bakersfield, and so much more. On tour with Ray Condo & His Ricochets in '98, we had a day off in Nashville and I visited the Country Music Hall Of Fame. That same month we were featured in *Country Music Magazine* and that opened the door to a private, guided tour of the basement (out of bounds to the public) where 75% of the items are stored – most of it far more interesting than what's on view upstairs, which featured video of Garth Brooks smashing his guitar.

What's given you the biggest thrill?
Entering the warehouse that stored Jack Cullen's collection. Jack was a legendary Vancouver DJ who started back in the 40s, with a vinyl collection reputed to be 300,000 strong. His show was mostly crooners, jazz and big band, which meant genres like R&B and rock were rarely if ever played. Jack was a rascal who had managed to sell his collection to the radio station twice already, and at that point the station just wanted to be rid of the collection. It was all very hush-hush. I wasn't told what I was going to see, or even allowed to talk about it publicly for a few years after. I took the LPs, and the 45s and 78s went to other collectors. It took forever to move and there were countless surprises, from one-off pressings Jack had made himself, to entire artist catalogues left unopened.

I acquired other local radio station libraries when they moved from vinyl to CDs. The big rock station, CKLG FM (later CFOX) had all the regular stuff, plus hundreds of live radio shows. The Stones promo I have is one or their rarest, but, sadly, was treated like any other LP.

A country station (CJJC) was great for filling obvious holes, but also had a nice selection of jazz LPs. Before those monumental scores, I had already amassed a serious collection, in part due to the fact that, for many years, my daily routine while on the road was to suss out local record shops while the rest of the band headed to a restaurant for breakfast. Each skipped meal resulted in a few new records.

How and where do you store it?
The collection is massive. Along with vinyl, I also collect CDs, film (DVD/Blu-Ray) and drums, with over 20 kits, etc. We have a very large house, which is essential. The garage was custom-built for the original owner's helicopter, and that worked well before the radio station acquisitions. A major addition quadrupled the size, with more vinyl stored underneath as well as downstairs in a couple of rooms. After almost 30 years in this location, we're looking at moving. I'm certainly not about to complain. I know many collectors would love to have these problems.

"Playing with Bo Diddley was about as much fun as a drummer can have"

What's the rarest/most unusual/most valuable item you have?
All my albums, including the ones pictured, have stories attached. I've worked with most of these acts and that means more to me than the value of any specific pressing. Playing with Bo Diddley was about as much fun as a drummer can have. Conversely, The Fleetwoods weren't accustomed to drummers who knew their songbook, let alone were happy to play so quietly. I spent a fascinating couple of days with Jonathan Richman, which included crossing an international border: quite the experience. He was happy to sign all my LPs except for The Modern Lovers' debut, which he didn't consider legit. To make his point, check out the comment on the sleeve. All four members of NRBQ were record collectors, so conversations would get deep into minutiae only those in our community would appreciate or understand. There are stories for Concrete Blonde, Camper Van Beethoven and more, but not enough space. I've included a couple of Vancouver acts (Pointed Sticks/Modernettes) I've worked with, but both happened after the LPs pictured came out.

What do you think it is worth?
Impossible to say. There are probably over 200,000 items altogether, but who would have the time and energy to evaluate them? I have no interest in selling, anyway.

What's your favourite record shop?
Amoeba in Hollywood, followed by Everyday Music in Portland, Oregon.

How will you eventually dispose of your collection?
I'd like to see the collection stay together, or at least go in large sections to those who would appreciate them. Our son is interested in music and hopes to work at a record shop. If that continues, I'd love to pass them on to him.

What's your favourite record, regardless of value or rarity?
It changes every day. Sure, there's *Forever Changes*, Beach Boys' *Friends/Sunflower* (and some days even *Beach Boys Love You*), *Highway 61 Revisited*, Spirit's *12 Dreams Of Dr. Sardonicus*. Van Dyke Parks' *Song Cycle*. But here's something less obvious: Johnny Rivers' *Realization*. It's a perfect post-summer of love statement, with a sense of melancholy, and the rhythm section of Hal Blaine/Joe Osborne/Larry Knechtel is the best, and the same as on another contender: John Phillips' *John, The Wolf King Of L.A.*

John is currently completing a book on Mark Volman (Turtles/Flo & Eddie) for which he interviewed over 100 of his contemporaries. The latest Lee Aaron album* Radio On! *is out now.

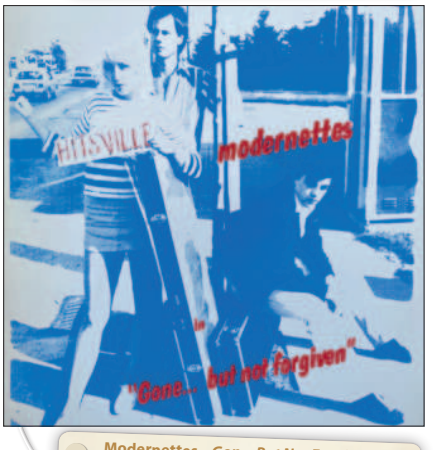
Bo Diddley (Chess LP1431, LP, US, 1958) Estimated market value: **£30**

Concrete Blonde (IRS 5835, LP, US, 1986) Estimated market value: **£15**

NRBQ – *NRBQ At Yankee Stadium* (Mercury SRM1 3712, LP, US, 1978 Estimated market value: **£12**

Jonathan Richman & The Modern Lovers (Beserkeley, BSERK 2, LP, UK, 1976) Estimated market value: **£4**

Pointed Sticks – *Perfect Youth* (Quintessence QLP 002, LP, Canada, 1980) Estimated market value: **£40**



Modernettes – *Gone, But Not Forgiven* (Challenger Sound CSC 8107, LP, Canada, 1981) Estimated market value: **£200**

VALUE ADDED FACTS

Ian Shirley, editor of the *Rare Record Price Guide*, answers your questions

Hotting up (l-r): Charles Bullen, Gareth Williams, Charles Hayward, 1981

FIRST HEAT

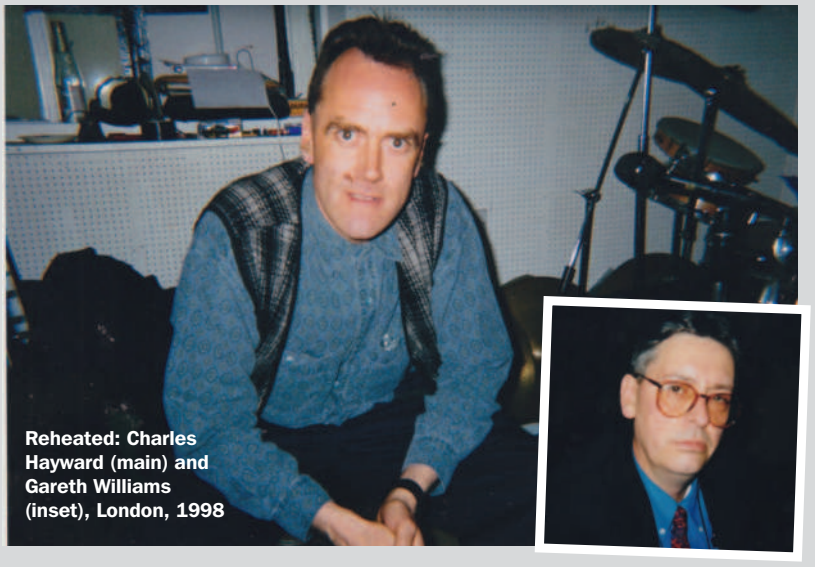
I bought the first This Heat LP when it was issued back in 1979 on the back of a great review in the press. The record saw a lot of action and I would class the sleeve of my copy as VG although the vinyl is VG+. This may be why I bought a copy of a vinyl reissue that came out in the late 80s on an obscure label called These Records. I would be keen to find out what my original copy as well as the reissue are worth. In closing, I should mention that I also bought the These Records reissue of their second LP *Deceit* as well as the label's 2x12" version of Health & Efficiency/Repeat, which had the track Metal on it.

Keith Gladding via email

This Heat hold a particular place in my heart. Back in October 1998, they were the first artists I wrote a feature about for Record Collector. *At that time, one of the shops I used to buy my vinyl and CDs from was These Records, based in Elephant And Castle. These Records was a strange shop, run by the Jacques brothers. The door was always locked and there was no shop window displaying its wares. If they liked you, you were allowed in. These Records was a legacy of Chris Cutler's Recommended Records, selling music that could be termed left-field, including artists such as Faust, The Residents, Coil and Muslimgauze.*

These Records had their own music and distribution label and the two jewels in their crown were Stock, Hausen & Walkman and This Heat. Since I got on well with the brothers and their cat, when I approached RC *Features Editor, Mark Paytress, about writing a story on This Heat, I was able to sweeten my pitch by stating that I could interview the three former members of the band. Commission confirmed, I got on with it. First up was drummer/percussionist/voice Charles Hayward. I chatted to him in his rehearsal room in the Old Kent Road. He covered the gamut of his musical experiences from his first recordings with the band Mainstream to his post-This Heat work with Camberwell Now. I took Gareth Williams – guitar/bass/keyboards/voice – for a curry in Tooting where we discussed how This Heat made the amazing music that graced their debut LP* This Heat *(Piano THIS 1, 1979, £60) even though they were living on the breadline: "We were obsessed. Completely obsessed. It was a very exciting feeling to be really obsessed about the music." Williams was, however, in part responsible for the break-up in 1981 – he wanted to travel around India for a year. Hayward and Bullen (guitar/viola/clarinet/voice) wanted to hit the road and tour their second LP,* Deceit *(Rough Trade ROUGH 26, 1981, £45). "Charles and I were livid," Hayward told me. "We'd spent a long time working on this record. We thought it was a heavy record, not only because of the activity we put into it but there was an intensity behind this creativity." At the time, I took photos of both Hayward and Williams that are published here [right] for the first time. The last person I spoke to was Charles Bullen, who not only had what looked like what was left of This Heat's original Cold Storage studio equipment in his flat, but smoked amazingly potent weed as we chatted. I took a few puffs and I have to confess, dear reader, that it was so strong I had to ask Charles if I could take a little nap on either his bed or a convenient sofa. Yes, I had a snooze at the end of the interview. Anyway, the feature was published and my association with* Record Collector *began.*

These Records reissued the first two LPs – This Heat *(HEAT 1, £30) and* Deceit *(HEAT 2, £30) – in 1988 and put the albums on CD for the first time. With strong sales – and represses – they were followed up by further This Heat material including* Made Available (John Peel sessions)*, issued on CD in 1996 and vinyl in 1999 (THESE 10, £40). After that, These put out Health And Efficiency/Graphic/Varispeed/Repeat/Metal on CD in 1998 and also as two 12" singles (THESE 12/6) which is the last record that you are referring to as These only reissued the original Health And Efficiency 12" (1980, Piano THIS 12 01, £25) on CD and it was not re-pressed as a 12" until 2016 (Modern Classics MCR 918, USA, £20). Finally, referring to the 2x12" issued by These, the last two tracks were partially based on 24 Track Loop, featured on their first LP. As to how this came about, Williams and Hayward had set up what Bullen described as a "very strong rhythmic thing" but only part of it had been recorded. "So we thought of just looping two bars of it, perhaps going back on the 24-track machine and putting overdubs on it and seeing what happens." This 2x12" is worth £20.*



Reheated: Charles Hayward (main) and Gareth Williams (inset), London, 1998

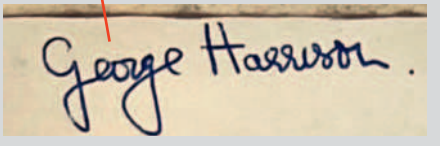
Photos: Lesley Evans; Ian Shirley

HI PRICES

I've got an original copy of The Miracles' debut LP *Hi We're The Miracles* on the Oriole label. I actually bought it back in 1963 after picking up a couple of their early 7" singles on the London label. It's amazing to think how far Smokey Robinson went in the music business and how much pleasure he has given me, as a big soul fan, over the years.

I played the record the other day and it is in near-pristine condition – both the sleeve and the disc. This is partly to do with the fact that I picked up a reel-to-reel tape recorder in the mid-60s and transferred a lot of records onto quarter-inch tape which I could then play through my stereo system. My set-up was quite advanced at that stage and included some great B&O equipment. Anyway, I thought I would write in to see how much my vinyl Miracles – nearly 50 years old – is worth.

Julian Green via email



Tamla records was founded by Berry Gordy in 1959. It took a while for the label to build momentum in the States. The first to license Motown in the UK were London, who issued a number of what became known as Tamla Motown recordings including two Miracles singles. Then they compiled all four tracks – Shop Around/Who's Lovin' You/Ain't It Baby/The Only One I Love – on one EP, Shop Around (RE 1295, 1961, £200). There was then one Miracles single – What's So Good About Goodbye/I've Been Good To You – issued on Fontana (H 384, 1962, £200).

Motown then moved to Oriole and, as well as The Miracles, there were releases by the likes of The Marvelettes, Mary Wells and The Contours on a special sub-label, Oriole American. Between September 1962 and November 1964, Oriole American issued 29 singles of which the majority were by Motown acts. Although neither of the two Miracles singles were hits, Oriole did issue the LP that you own, Hi We're The Miracles *(PS 40044, 1963, £250). The album had originally been released in America in 1961 on the Tamla label (TM 220, £200). It was quickly followed by* Cookin' With The Miracles *(TM 223, 1961, £200) and by the time the first UK LP came out in 1963, the group had issued six in the US!*

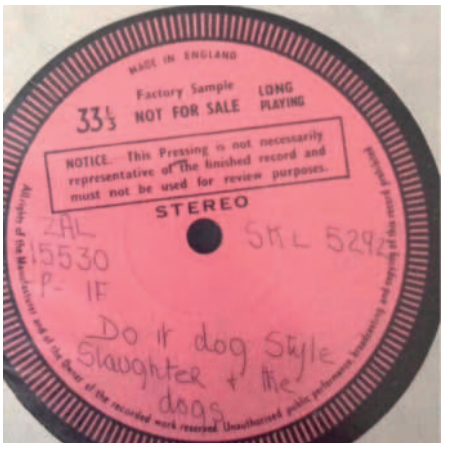
Your album is worth in the region of £200-300. Buyers are prepared to pay a premium for a Near Mint copy because the record is so scarce in that condition. A copy of the album recently sold for £1501 at auction by Elvinyl. This copy was sold by the estate of the late promoter, producer and DJ, Tony Hall, having been gifted to Hall in the 60s by its original owner George Harrison. Harrison wrote his name on it, hence the hefty price. It's likely that Harrison's fondness for it led to The Beatles covering one of the tracks – Money – on 1963's With The Beatles *which, as you might imagine, increased interest in The Miracles in the UK.*

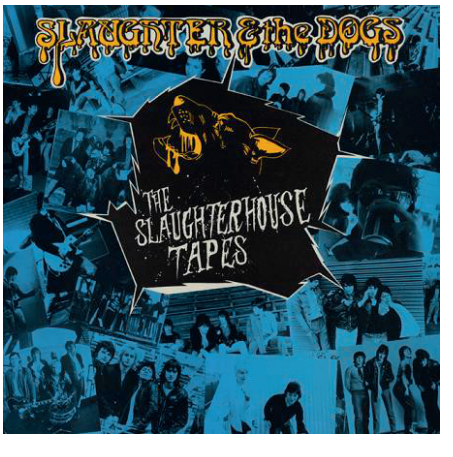
DOG'S DINNER

After 43 years of hunting 1976-1984 punk records, I've never seen anything quite like this. It's an oddity to say the least… Slaughter And The Dogs, a 1978 Decca test pressing of *Do It Dog Style*. It's a mashup of tracks, rather than the album officially released under that name. Anyone else seen this Frankenstein's Monster of an LP? Is it official or bootleg? It includes Scream And Scream Again, White Light White Heat and The Fight, so maybe there's a connection to *The Slaughterhouse Tapes* from 1989. Very weird. The matrixes are ZAL 15530/15531. The only track that sits in the same place as on the official *Do It Dog Style* is Dame To Blame, the final track on Side B. I did some research and even compared it to a proper original test pressing. It was cut by a man named Cyril Windebank and not producer Nick Tauber, who cut the final album. Could this be of any interest to your readers? It's got me wondering what record companies get up to behind the artists' backs…

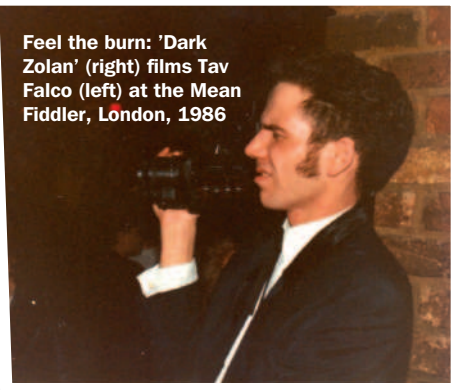
M Centi via email

This is very interesting and certainly an unusual find. Test pressings were, and still are, made with the sole intention of checking audio quality before manufacture. They are used to identify audio and sonic imperfections, which, if detected, lead to a re-cut of the same songs. If, as you state, the songs here are totally different from the running order of Do It Dog Style *(Decca SKL 5292, 1978, £30), one thing that I can clear up is that the producer has absolutely nothing to do with the cutting of the record; this is a separate task, undertaken by an audio engineer. I also don't think it's plausible that Decca were trying to pull a fast one behind the band's back; this was a commercial relationship and Decca would have wanted to get the record out in order to secure a return on their investment. They did, after all, put out four singles by Slaughter And The Dogs between September 1977 and February 1978, so it was not in their interest to make a test pressing of an album that would not be released – it would have delayed the record coming out. So, who knows? Maybe the band or the label wanted to change the track-listing or running order, which led to a re-cut that resulted in the final, official* Do It Dog Style *LP. Anyone out there who could shed light on this mystery, please drop me a line.*





FILMING A PANTHER



Feel the burn: 'Dark Zolan' (right) films Tav Falco (left) at the Mean Fiddler, London, 1986

I'm a longtime reader of *RC* and wonder if you are ever going to do a feature on the legend that is Tav Falco. He always seems to be ignored despite having a career that has lasted decades – I've even seen him appear on the silver screen. My first purchase of his work was *Behind The Magnolia Curtain* by Tav Falco's Panther Burns on Rough Trade/Frenzi from 1979. After that, there were slim pickings in this country – his output was increasingly sporadic and his second LP, *Now!*, was released here only on cassette in 1984. I remember having to place a special order for his third album, *Sugar Ditch Revisited*, in 1985 because it was only issued in France by the New Rose label. I think that *The World We Knew*, which came next, is a neglected classic. It was not only recorded at Sam Phillips' studio in Memphis but produced by Alex Chilton. I think that album featured the first appearance of his long-standing guitarist, George Reinecke.

Paul Stafford via email

This is another story of which I have surreal, intimate knowledge. Back in the early 80s, one of my best friends was a chap who liked to be known as, er, Dark Zolan. He was my former band-mate in the aptly named The Guardians Of The Ancient Wisdom. It was his idea that we should get into the video market and film bands with a view to making money. He actually knew Tav Falco (how they'd met escapes me) who hailed from Memphis. Zolan had a long list of artists he had been obsessed with – Marc Bolan, Iggy Pop, Peter Murphy… and Tav was his latest infatuation. This was 1986 and since Tav was playing around Europe, Zolan suggested that we film him and the latest incarnation of the Panther Burns at a gig at the Mean Fiddler in Harlesden. We rented one VHS video camera from a place called Radio Rentals and rolled up early. As I recall, the band had played in France the night before and driven directly to London in their van. I remember that when Tav and his boys arrived, Dark started fawning over him something rotten. Tav took the deference wonderfully well but, rather than answer questions, he was keen to eat and decamped to a nearby Chinese for a takeaway.

Later, when the band did their soundcheck, Zolan started filming right at the front of the stage and I took a few photos – seen above for the first time. Happy with their sound, the band retired to their dressing room to prepare for the gig. Now, at this point the tale takes a very sorry turn. For some reason, after reviewing the excellent rehearsal footage, Zolan decided that the best place to film the band's performance was from the back of the Mean Fiddler. I suppose he either wanted the full 70mm experience on a 5mm camera or had been watching too many French new-wave films. I should stress that when Tav and his crew bounded onto the stage, the venue was hardly full, but as Zolan was so far away the results were, as you might imagine, somewhat sub-par. I don't think I ever saw all the footage but I know that Tav was very keen to see it afterwards and asked Zolan about it. As far as I recall, Tav never saw the footage, either. It was shot from so far away that the band looked as if they were performing in front of a dark, brooding cloud.

I'm able to pin this to 1986 because, leading up to the gig, Zolan would, non-stop, be singing Shade Tree Mechanic. This was on Falco's Shake Rag EP, *released as a 12" on New Rose in France in 1986 (NEW 78, £15). At the gig, I noticed that the guitarist had a webbed hand. Zolan kept talking about how great he was, so I paid particular attention to him at the soundcheck and the show – I think this was the legendary George Reinecke. I can't recall any of the songs but am sure that the band performed material from their 1985 LP* Sugar Ditch Revisited *(New Rose ROSE 73, £15). They would have mostly been cover versions of songs by the likes of Charlie Feathers, Doc Pomus and Mack Rice, which was Tav's particular niche. The same applied to* The World We Knew *(1987 New Rose ROSE 113,* £15*). As for the video enterprise, Zolan and I next filmed Nick Cave And The Bad Seeds at the Kilburn Ballroom as part of the* Tender Prey *tour, which went amazingly well. But that's another yarn for another day…*

Send your Value Added Facts questions to ian.shirley@metropolis.co.uk or by post to the usual RC address. www.rarerecordpriceguide.com

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Photo: Ian Shirley

Animal Collective
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CRAZY HORSES

VARIOUS
Follyfoot – Theme And Incidental Music From The Television Series

(York Records BYK 715, LP, 1973) **£30**

Readers of a certain age will recall the Yorkshire Television series *Follyfoot*, which ran for 39 episodes over three seasons between 1971 and 1973. It focused on a group of adults and young people running a retirement home for horses in the Yorkshire countryside. Ostensibly aimed at children/young teens, especially pony-loving girls, it would attract a much wider audience over its lifetime – some 14 million viewers at its height.

This wider appeal was down to a number of factors: thoughtful, sensitive scripts, mostly by the show's producer Tony Essex, writing under the name Steven Francis; evocative photography that captured the natural beauty of the show's locations in and around the Harewood Estate near Leeds; fine performances by established actors like Desmond Llewelyn (James Bond's Q) and Arthur English; and polished direction from experienced hands like Stephen Frears, Michael Apted and Jack Cardiff.

And then there was the chemistry between the two young leads, Gillian Blake, playing Dora, the mistress of Follyfoot, and Steve Hodson as misfit Steve, both of them slightly disconnected from the world. A romance was always hinted at but never fulfilled.

But another key element was the soundtrack, especially the incidental music that contributed significantly to the show's reflective mood. The title song that opened each episode was performed by The Settlers, a four-piece folk/pop group from the Midlands who'd formed almost a decade earlier, appearing in the BBC series *Singalong* and supporting major artists including Dusty Springfield and Roy Orbison. They had a significant TV profile and lots of radio play with releases such as Nowhere Man and Early Morning Rain.

The *Follyfoot* theme, Lightning Tree, sometimes rendered as The Lightning Tree, (York Records, SYK 505, £5) was written by Tony Essex's brother Francis. Settlers vocalist Cindy Kent explains how they came to record it. "He had seen the group perform Rhythm Of Life from *Sweet Charity.* Very much like the Swingle Singers, with that 'doo-be-doo' idea going on in the background. He went home and wrote The Lightning Tree based on our version of Rhythm Of Life." The disc reached No 36 in the UK charts on 16 October 1971, the folky lyrics and boy/girl harmonies blending to form a winningly commercial pop sound. The following year, Lightning Tree would become the title track of The Settlers' new album (York Records FYK 405, £5), reissued by Decca in 1974 as *The World Of The Settlers* (SPA 343, £4).

Years later, Kent was asked to explain the song's enduring appeal, and said, "The early 70s were a fun time to be around, and the song transports a lot of people back to their younger days, of sitting around in the evening watching a nice programme on the telly."

Gillian Blake would later say, "It was difficult for me to go anywhere without being stopped, and people sang it to me."

It's the track that also kicks off the album *Follyfoot – Theme And Incidental Music From The Television Series*. All the other selections are beautiful orchestral pieces performed by the Patrick Michael Orchestra and the New Concert Orchestra. They perfectly evoke the serene, contemplative and occasionally dramatic qualities of the storylines.

Two composers are responsible for the majority of these instrumentals. The British bandleader Bob Sharples wrote the four-part Follyfoot Suite, while Canadian writer Dennis Farnon composed several others, including The Paddle Wheeler (Drama In Strings) and the album's closer, A Tender Heart.

Two tracks feature melodies from the pen of light-music composer Trevor Duncan. One of them, the wistful Meadow Mist (A Pastoral Symphony), was actually written in 1954, yet fits perfectly with the album's overall mood.

The final *Follyfoot*-related release is the lone single by actor Steve Hodson, and was a direct result of his participation in the series. He later recalled, "I was walking down a corridor in the office block, when some guy comes out and says, 'Hey Steve, would you like to make a record?' He didn't even ask me if I could sing!"

Crystal Bay (York Records SYK 540, 1973, £20) was written by Bee Gee Maurice Gibb and Billy Lawrie (brother of Lulu). It was one of the last songs they wrote together, coinciding with Gibb's separation from Lulu. Hodson also performs the vocals on the B-side, Sandiego Day, written by the record's producers Jack Winsley and Bob Saker.

At the time Steve declared, "I thought it was worse than what I know I can do – I think I'll prefer the album I'll be making later this year." The album never materialised, however, and there was no follow-up single.

The series had been inspired by a 1963 novel by Monica Dickens, who then – in the wake of the show's success – went on to write four further novels with 'Follyfoot' in the titles. A *Follyfoot* comic strip appeared in *Look-In* magazine and there were five *Follyfoot* annuals. Plans for a *Follyfoot* movie, however, came to nothing.

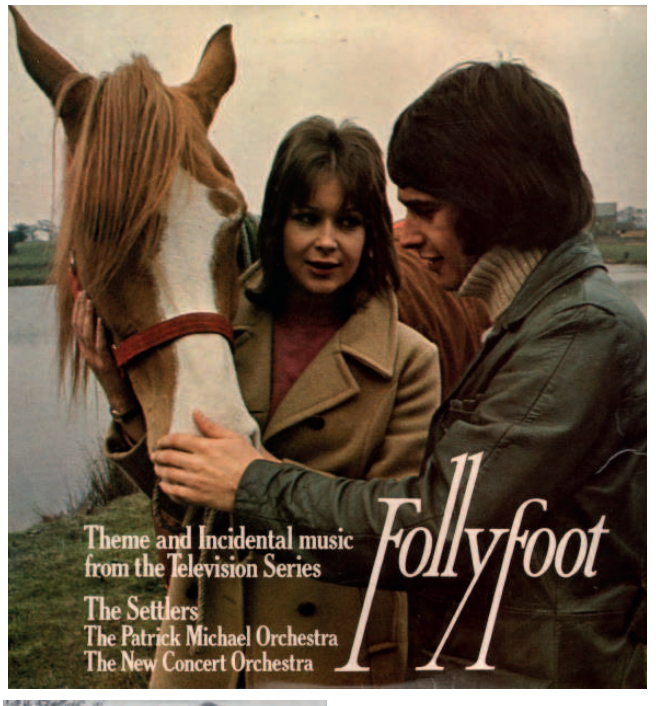
Several episodes can be found on YouTube, alongside romantic Dora/Steve clips set to well-chosen pop songs. And the accompanying comments – mainly from men – reveal the full extent of the teenage crushes they had on the beautiful Dora, whose character was an appealing mixture of toughness, tenderness and fragility. Her feather cut was widely celebrated – a local Leeds hairdresser recalls women and girls often coming in and requesting a 'Dora'.

Steve Hodson went on to become an in-demand voice artist on radio and for audio books. The Settlers broke up in 1980, but would reform in 2018, with no original members, to release the download-only album, *Resettled.*

Gillian Blake retired from acting in 1980. "I'm still recognised quite often… I'm so proud of *Follyfoot*. I think it's ageless. The stories are as relevant now as they were then."

And that supposed romance? "Viewers enjoyed the chemistry between Dora and Steve," said Blake. "Off-screen we were just great mates."

David Pearson



SPACE ODDITIES

THE SPOTNICKS
The Spotnicks Touring France

(Karusell KSEP 3308, EP, Sweden, 1963) **£5**

As far as singles went, Swedish band The Spotnicks' brush with the British charts would last only a year – June 1962 to June 1963 – during which time they registered four Top 40 hits (their most successful, Hava Nagila, reaching No 13). Their debut album, *Out-A-Space*, enjoyed a week at No 20 in February 1963 and they had a very successful six-track EP which stayed on the charts for just over six months, finally exiting in November 1963, having peaked at No 2.

But although they weren't having hits, they continued to make good records, many of which are highly sought-after.

In 1963, drummer Ove Johansson left the band, to be replaced by London-born Derek Skinner. Almost immediately the band recorded their third album, *The Spotnicks In Spain* (their second, *The Spotnicks In Paris*, wasn't issued in the UK, though 14 tracks were spread across two six-track EPs and one single, Just Listen To My Heart/Pony Express, their final UK chart entry), and several additional tracks – and they were also engaged to follow the Tour de France, performing at several of the stage goals. This gave rise to the title of an interesting Swedish EP from the same period, *The Spotnicks Touring France*. One of the cover photos shows the band in a railway carriage bearing the words "Tour de France".

The opener, Spanish Gypsy Dance, is a fast-moving instrumental, typical of the band's style – had it been issued as a single in 1962 or 1963, it could well have been a hit. The other tracks include vocals. Like other instrumental groups (notably The Shadows), the band usually included a few vocal tracks on their albums. And they did, in fact, issue an all-vocal EP, credited to [Rhythm guitarist] Bob Lander And The Spotnicks. This came out in Sweden in 1962 (Karusell KSEP 3259, £10). The same year – between the band's second and third instrumental releases – two vocal sides, Midnight Special and My Old Kentucky Home, were issued as a single in the UK, with the same accreditation (Oriole CB 1784, £6). The latter number would appear on their debut LP.

Also on the Swedish EP were two Gene Vincent covers, She She Little Sheila and Git It, the former featuring Lander on lead vocal with the others providing back-up. Git It, along with the fourth track – the popular 40s hit, Deep In The Heart of Texas – were mainly sung in unison. All had strong instrumental breaks (two in the case of Git It), very much in keeping with the band's sound.

Confusingly, the President label in France issued an EP also called *The Spotnicks Touring France* (PRC 357, 1963, £7), with the same front cover – but totally different tracks, available elsewhere. The band have since been the subject of many compilations and collections – one place you can find Spanish Gypsy Dance, for instance, is on a very collectable (and expensive) self-titled Mexican EP (Polydor 1051, 1964, £120), along with the hits Orange Blossom Special, Havah [sic] Nagila and Amapola (the last-named an LP/EP track in the UK but a single in several European countries).

The four tracks can also be found on a 35-track CD from 2017, *The Spotnicks Surfin' In Outer Space*, (Jasmine Records JASCD 971, £6), featuring the band's first LP and non-album 45s from 1961 and 1962. But if you prefer vinyl – or if you've got the other 31 tracks on the excellent él Records expanded reissue (2013) of the band's debut album – then the Karusell EP, available in black or blue vinyl, is the one to go for.

Simon Euan-Smith

Vintage Venue

A regular look at unsung haunts near you

No 40: Norwich Lads' Club

Norwich Lads' Club was founded as a boxing academy in 1919 by John Dain, chief constable of the city, who sought to keep boys off the streets and prevent them turning to crime. During the 50s, the club sought extra revenue by staging concerts presenting the likes of Chris Barber and Lonnie Donegan.

Throughout the 60s, trad-jazz and folk concerts continued to be popular, as did the occasional pop gig, but it was during the early 70s that the venue built an enviable reputation for organising rock concerts. The Who, Jack Bruce, Mott The Hoople, Yes, Vinegar Joe and Derek And The Dominos all flexed their musical muscles in this sanctum to pugilistic talent.

Among the most thrilling was Rory Gallagher, out on the road with his new band. He tore up the joint with an incendiary performance; whether playing his 1961 Fender Strat for Hands Up or his Martin D35 acoustic for Pistol Slapper Blues, he was mesmerising, his diminutive figure belying his gargantuan talent.

Canned Heat were no less impressive, featuring Bob "The Bear" Hite; vast in stature with a soul to match, dominating the stage in every conceivable way. Canned Heat had already played the UEA in Norwich that afternoon, which gives some indication of the popularity the Los Angeles band enjoyed in lil' ole Norfolk at the time and why the sardine-sandwiched audience went fervently berserk when they played Let's Work Together.

That astronomical xylophonist extraordinaire, Patrick Moore, charitably conducted a one-man show at the club, discussing extra-terrestrial beings and intergalactic radio waves – how rock'n'roll was that?

Starry-eyed space trippers Pink Floyd played the Lads Club where they premiered Echoes (then known as Return Of The Son Of Nothing) on 22 April 1971, but not before they'd made the audience wait over two hours while they teased and tweaked the Azimuth Co-ordinator, testing the PA's quadrophonic parameters. The band finally took to the stage and delivered a muddled performance of their Byronic opus, though no one could fault the ominous atmospherics of Set The Controls For The Heart Of The Sun or Careful With That Axe, Eugene.

The Lads' Club continued to host occasional rock concerts into the 80s, but with interest in its sporting facilities gradually declining, exacerbated by reduced funding, the club closed its doors for good in 1996.

Lin Bensley

Photo (Norwich Lads' Club): Archant Library

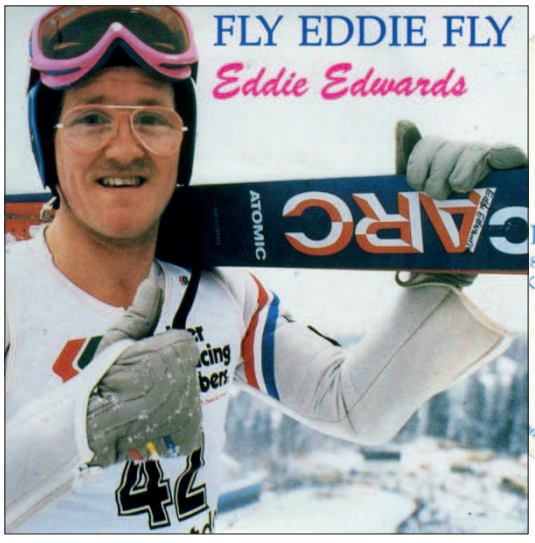
If you know of an unsung music venue, send 300-400 words on the subject, with a venue pic or scanned memorabilia, to paul.lester@metropolis.co.uk

HOLDING OUT FOR A HERO

EDDIE 'THE EAGLE' EDWARDS

Fly Eddie Fly

(Fly Records EAGLE 1, "7", UK, 1998) **£2**



Elton John and ski jumper Eddie 'The Eagle' Edwards have a lot in common. They both changed their names, they were both famous for their trademark eyewear and they were both played by actor Taron Egerton in recent biopics. But while Elton is a successful singer-songwriter who sold millions of records worldwide, Eddie is not. Born Michael Edwards, he was a plasterer from Cheltenham, Gloucestershire. In 1988 he changed his name to the alliterative Eddie and somehow became an unlikely lone British entry in the Winter Olympics Ski Jump event in Calgary, Canada. On a restricted budget, he quickly became hero of that year's games, with the crowd admiring the plucky spirit he displayed. He came last but against all the odds managed to complete the events, earning him the Eagle nickname.

But when the games were over he landed a further five minutes of fame. His face was used to promote products ranging from Vladivar Vodka to Cadbury's. In the US he was interviewed on *The Johnny Carson Show*, and in the UK he unveiled the Blackpool illuminations and was sponsor for air charter Eagle Airlines.

He was also given the chance to make a record. His 1988 single, Fly Eddie Fly, had a good pedigree. It was written by Mort Shuman, best known for such classics as Teenager In Love, Viva Las Vegas and Can't Get Used To Losing, and was produced by veteran British composer/arranger Johnny Keating. And if you thought Morrissey was the first singer to resurrect a classic record label think again, because the legendary Fly label (once home to T.Rex, The Move and Joe Cocker), was revived especially for The Eagle, presumably because, well, he flew.

"I may have come last this time, miles behind the rest/But with some proper training they'll be gold upon my chest," our half-sighted hero half-sang/half-spoke, perhaps a bit too apologetically. It was a good tune with a catchy chorus but poor Eddie proved that he was as limited a pop singer as he was a ski-jumper. His weedy, thin vocals failed to convince many fans. And the idea that he did anything remotely like flying was absurd. A more apt title would have been Fall Eddie Fall. Perhaps a tongue-in-cheek cover of Van Halen's Jump might have fared better, or maybe a comic reading of Steve Miller's Fly Like An Eagle. The B-side found our optimistic Olympian rapping over a synth backing and boasted the equally ludicrous title Straight To The Top, identifying the one place the single was destined never to go. The Eagle took a long, long jump at the Top 40 and missed.

David Noades

BEST BEUYS

JOSEPH BEUYS

Beuys Lacht

(Edition Staeck/Steidl 3958299610, 10", Germany, 2021) **£25**

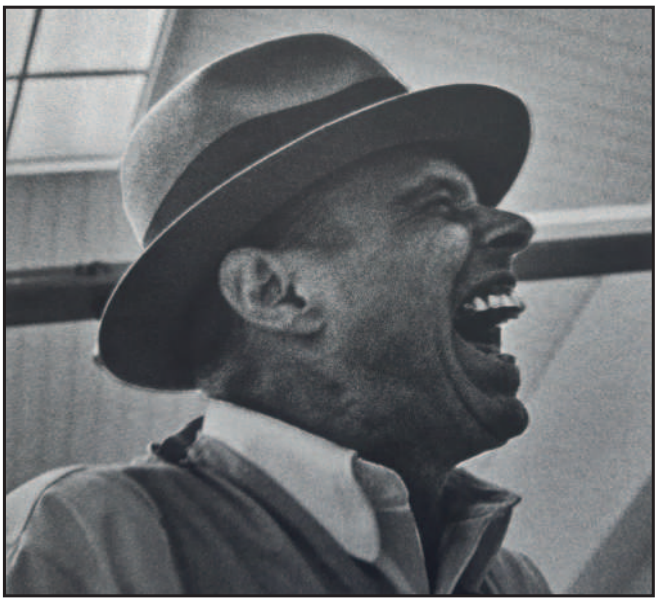
Artists in general, conceptual ones specifically, and those of Teutonic origin even more especially, are not necessarily associated with laughter and gaiety. This is a shame. Art has more to offer than the expensive, highbrow galleries would suggest. This 10" record, its title translating as "Beuys Laughs", puts its money where its mouth is, offering 20 minutes of Joseph Beuys, one of the most important conceptual artists, laughing.

Giving Beuys his rightful place in art and social history in a few lines would do neither him nor his works justice. Instead, I strongly recommend a thorough browse on the internet. In 1974, Beuys went "on tour" in America, lecturing on art and giving performances and workshops. The tour had been a controversial success. In fact, Beuys and controversy were irreversibly linked: his ideas on the democracy of art, "Everybody is an artist", and his societal beliefs, were always subject to criticism from the art world establishment.

During the American tour, all of Beuys' performances, lectures, discussions and workshops were meticulously recorded on a then-revolutionary Sony TC-50 portable cassette recorder. Listening to some of the tapes in the plane on his way home, Beuys noted how much he had laughed and thought: why not edit all the laughter into one track and release it as a "performance" on record? Beuys was not unfamiliar with the concept: the recording of his spoken-word performance Ja Ja Ja Nee Nee Nee (Gabrielle Mazzotta Editore, LP, Italy, 1970, £900) had been released on LP only four years earlier.

The 1974 tapes, all 60 of them, were given to Siegfried Schäfer, a young German engineer, who spent several weeks working on delivering the 20-minute edit to be released on record. However, the master tape was lost, and the project was forgotten about. Then, 46 years later, the original tape was miraculously relocated. And now we have this, 20 very surreal minutes of Beuys laughing. On this disc, made in an edition of 2,000 copies, Beuys laughs in short bursts, at times ending in a worrying cough – a consequence of smoking innumerable cigars. The laughter is not infectious. It is not a roar directed at the audience, but more like an inward reflection about a situation. The surrounding atmosphere and environment, captured on the tapes, combined with Beuys' oddly sinister laughs, gives this album a surreal feel. With art, we tend to search for a meaning, a deeper, perhaps hidden, message the artist is trying to convey. This record, however, has no meaning; it is simply what it says on the cover – "Beuys Lacht".

Freek Kinkelaar



SOUND AND VISION

***RC* revisits a classic music TV or film moment**

World in Action

The Chart Busters

(Granada – broadcast 18 August 1980)

There is a long, sordid history of labels "helping" their records prosper in the pop charts but, by the end of the 70s, self-imposed industry guidelines in the UK, and changes to how charts were compiled, had stamped out the more egregious forms of fixing. In 1980, however, Granada investigative series *World In Action* explored allegations that "hyping" product into the charts was not only widespread but planned and encouraged by record companies.

The episode, *The Chart Busters*, begins with a statement from a former WEA staffer: the charts "are a joke". The narrator explains how the charts are compiled. Participating shops keep weekly diaries in which staff enter tick marks to indicate sales. The diaries are sent to the British Market Research Bureau (BMRB), whose staff compile the information and release new charts on Tuesday morning. The charts are broadcast on BBC Radio One and form the basis of that week's *Top Of The Pops*. The BMRB's Associate Director says that the list of shops providing sales data is "as confidential as we can make it". John Deacon (not that one), director of the British Phonograph Industry, states very firmly that the BPI's code of conduct forbids "inducements to chart return shops" and uses "principled methods" to ensure the charts are accurate, because "strong charts create a strong industry".

Two former WEA sales representatives, Avis Lingard and Ian Mallett, explain how hyping works. Sales representatives visit "chart return" shops and ask staff to record more sales than have actually occurred, in exchange for incentives such as free albums. Mallett says that WEA management provide a list to reps with "CR" marked next to chart return shops, so they know where to focus their efforts. *World In Action* have obtained some weekly memos from WEA management, naming two singles to be hyped for the first week of November 1979: New Guitar In Town by The Lurkers and Brass In Pocket by The Pretenders. Lingard explains that the latter's previous two singles have not done well, and the label is nervous because their first album is due. After saying that the company wants to see both singles in the charts, the memo concludes ominously, "You know what you have to do to achieve this." (The narrator notes that all bands mentioned in the episode are unaware that their records have been hyped.)

Steve Hopkins, former assistant manager of a London record shop, says that some sales representatives are so aggressive about hyping that they try to grab the diaries and enter tick marks themselves. An anonymous record store owner, filmed in silhouette with their voice altered, says that "every day someone asks us to do something which is false" and that shops are inundated with free records, sweatshirts, T-shirts, badges and bottles. Another WEA memo, from October 1979, is titled "Competitors' Activities". According to Lingard, the memo has been given to sales reps to demonstrate what they're up against from other labels. It openly chronicles the supposedly forbidden inducements. CBS is pushing Charlie Daniels and The Nolans in exchange for free Earth, Wind & Fire albums. United Artists is handing out lists of releases with underlining beneath its "heavy priorities". Phonogram is pushing singles by Dusty Springfield, Judie Tzuke and Van Morrison by handing out "scotch and satin jackets", and A&M is distributing bottles of white wine in exchange for "help" with The Police's album. (A&M later denied the allegations, and the other labels made no comment.)

Iain McNay, head of Cherry Red Records, alleges that a single on his label has outsold several on the charts, but isn't listed because the lower reaches are "clogged up" with hyped records. (Although the single isn't identified in the episode, McNay tells *RC* that it was Holiday In Cambodia by the Dead Kennedys.) The narrator then reveals that Mike Heap, WEA's General Manager of Sales and Promotion, signed a licensing and distribution deal with the relatively unknown Lightning Records, who in turn gave him shares in their music publishing company. A WEA memo signed by Heap encourages sales reps to push It's My House by Storm, on Lightning subsidiary Scope, at the same time that Diana Ross has a single of the same song on EMI. Another Lightning act, Shy, makes the charts with Girl (It's All I Have) despite only 82 copies being ordered by dealers nationwide.

Good investigative TV must always have a scene of interviewees squirming when presented with the evidence. *The Chart Busters* doesn't disappoint. Deacon is asked about the likelihood of hyping being reported to the BPI when its own members "are the ones doing the hyping". An unsmiling Deacon icily asserts that "on the information we have received, there is no widespread hyping". WEA Managing Director John Fruin is invited to appear, but provides a written statement saying, "It is morally wrong for a record to be shown at a chart position which is not an accurate reflection of its sales". The episode concludes with the news that a few months ago Fruin has been elected chairman of the BPI.

Author Mick Houghton characterised the effect of *The Chart Busters* on the UK record industry as a "body blow". Fruin and WEA parted ways, although he later told a former colleague that he was doing "the same [things] as every other company in the country". Twelve days after the programme, the BPI announced that it would be launching a "full inquiry". The following year, the BPI fined RCA and WEA after sales reps were observed offering inducements to record shop owners. Gallup took over from the BMRB as compilers of the charts. In 1998 the Official UK Charts, as they are now known – and which, McNay points out, are now primarily streaming charts – were acquired by the BPI and the Entertainment Retailers' Association, who still run them today. **Fiona McQuarrie**

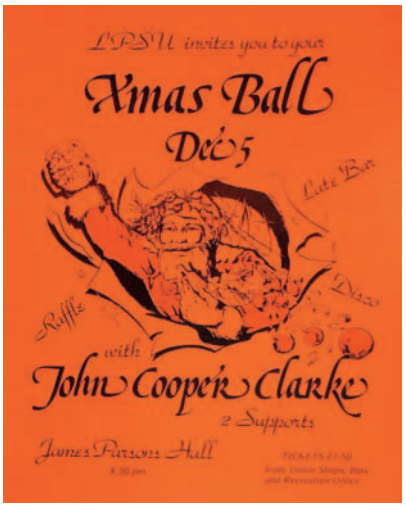
MOST Wanted

A feast of flavourful Fab favourites plus more top collectables from Paul Rigby this month

Now includes Whole Love Of Lots

ULTRAVOX Reap The Wild Wind (PRT No cat no) £695
A 7", double-sided acetate. "This lacquer needs a little extra pop…" said George Martin. From the collection of sound engineer, Geoff Emerick. **Supplied by Tracks**

GEOFF EMERICK Award £1,250
Presented to Emerick for his work on Paul McCartney's 1982 album *Tug of War*. From the Beatles sound engineer's personal collection. **Supplied by Tracks**



JOHN COOPER CLARKE Poster £125
For James Parsons Hall, Liverpool University on 5 December 1979. The poster spans 14.9" x 19.9". **Supplied by Tracks**

GEORGE HARRISON House £160,000
Harrison's childhood home in Speke, Liverpool. A bijou flirtation of a home that retains Harrison-era features, including the loo. A blue plaque is sure to follow. **Supplied by Omega Auctions**

BRIAN EPSTEIN Letter £3,800
Despite earlier rejecting The Beatles, Decca did want to press Beatles records. It was Epstein's turn to say no: "The principal reason for this change of mind is that since I saw you last the group have received an offer of a recording Contract from another Company." Which is possibly the longest textual middle finger in the history of the music industry. **Supplied by Omega Auctions**

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I am writing to thank you for your kind offer of co-operation in assisting me to put the Beatles on records. I am most grateful for your own and that of your collegues consideration of this Group and whilst I appreciate the offer of Mr. Meehan's services I have now decided not to accept.

The principal reason for this change of mind is that since I saw you last the Group have received an offer of a recording Contract from another Company.

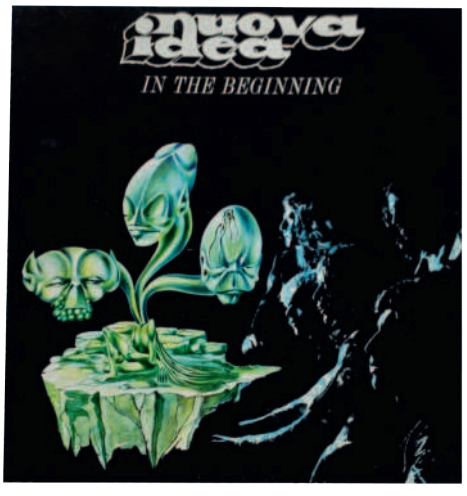
Kindest regards.

Yours sincerely,
Brian Epstein.

Dick Rowe, Esq.,
Messrs. Decca Record Co.Ltd.,
Decca House,
9, Albert Embankment,
LONDON S.E.1

Copies to :- S.A. Beecher Stevens Esq., A.J. Kelland, Esq.,

THE SMITHS *The Smiths* (Rough Trade RTD 25) £1,600
A German numbered edition from 1984, spanning 10 tracks. **Supplied by Omega Auctions**



NUOVA IDEA *In The Beginning* (Ariston AR LP 12061) £240
A slice of Italian prog from 1971, released in a gatefold sleeve. **Supplied by Industrial Silence**

MOTORHEAD *No Remorse* (Bronze 823 300 1) £75
From 1984, a UK limited edition 24-track double compilation LP, complete with embossed black leather sleeve. **Supplied by 991**

ELVIS PRESLEY Jacket $43,750
Presley gave this jacket to road manager Joe Esposito in 1971, the day after he appeared on the cover of *Look* magazine. It paid to stand next to the King when he was happy. **Supplied by Julien's Auctions**

JOY DIVISION Tape Reel $2,000-$3,000
From 1979 via Cargo Recording Studios including the tracks: Drumming, Atmosphere Warm Up, Warm Up, Atmosphere, Atmosphere Ambience, Hannett Intro and Dead Souls Splice. **Supplied by Julien's Auctions**

FRANK SINATRA Painting $56,250
An oil-on-canvas creation, painted by the man himself in 1991 and dedicated to "Lori". **Supplied by Julien's Auctions**

THE BEATLES Poster $150,000
An ignored wall decoration, apparently, until a family member saw another example for sale…The brown tone is the result of age. Beware fakes, often from Bernstein himself. **Supplied by Heritage**

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Send your Most Wanted suggestions to paulrigby@theaudiophileman.com

WHOLE LOVE OF LOTS

This month's big scorers online

THE BEATLES *Help!* (Parlophone R 5160) £2,500
A 78rpm pressing of the single made in India with I'm Down on the flip. (eBay item number: 313618809667) **Supplied by eBay**

THE BEATLES *Sgt. Pepper* (Parlophone PCS 7207) £2,500
A 1984, Nimbus Supercut pressing of the album, listed to 1,000 copies. (eBay item number: 304161740608) **Supplied by eBay**

ELVIS PRESLEY That's All Right £2,450
Original 1954 issue with the BMI 209 numbers printed upside down on the B-side. (eBay item number: 255203562561) **Supplied by eBay**

OASIS *Be Here Now* £305
Twin vinyl discs with three CDs plus a book and other items. (eBay item number: 284529073219) **Supplied by eBay**

HANK MOBLEY *Peckin' Time* (Blue Note BLP 1574) £3,837
Five-track jazz outing from 1959, pressed in mono. **Supplied by Popsike**

LEE MORGAN *City Lights* (Blue Note BLP 1575) £3,837
Hard bop jazz release from 1957, pressed on mono. **Supplied by Popsike**

THE POSITIVE SOUNDS I Almost Blew My Mind (Shiptown 203,229) £2,000
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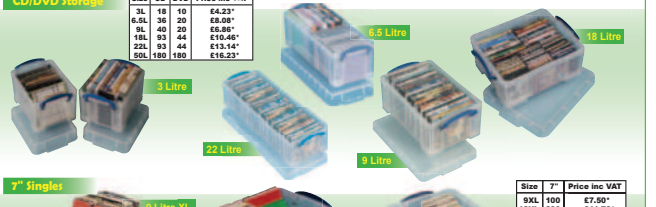

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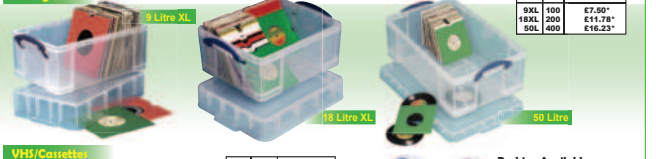

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Not Forgotten

Robbie Shakespeare: "one of reggae's most prolific bassists"

Gregory Isaacs
What A Feeling
(Taxi TX03, UK, 12", 1981) **£15**

Alongside drummer Sly Dunbar, bassist Robbie Shakespeare was the rhythmic driving force behind a host of reggae singer Gregory Isaacs' classic tracks. This effort on the pair's own Taxi record label features the vocalist in dreamy, beautifully laid-back form recalling a halcyon moment at a Kingston sound system dance. Given an inventive production by Sly and Robbie, the pair offer up a rhythmic masterclass with Dunbar's tricksy percussion complemented by a steady spaced-out pulse and subtle flourishes from Shakespeare's bass guitar. A memorable piano motif seals the deal on one of Isaacs' best efforts. *Paul Bowler*

Robbie Shakespeare died 8 December, age 68. Best-known as one half of rhythm duo Sly and Robbie, the Jamaican musician was one of reggae's greatest and most prolific bassists. He first met drummer Sly Dunbar as part of the Channel One Studio house band The Revolutionaries. Forming a close bond, the pair started an independent music production company and record label called Taxi Records, and in the mid to late 70s they established their reputation performing on classic albums such as Mighty Diamonds' *Right Time*, and Gregory Isaacs' *Cool Ruler*. Their work with Black Uhuru, with whom they played from 1979-1986, saw them push reggae towards a sound rooted in digital instrumentation. The 80s saw them working with increasingly high-profile artists as part of Chris Blackwell's Compass Point All Stars including recordings for Joe Cocker, Gwen Guthrie and, most notably, Grace Jones, for whom they cut the albums *Warm Leatherette* and *Nightclubbing*. Further 80s albums included three with Bob Dylan (*Infidels, Empire Burlesque* and *Down In The Groove*), Mick Jagger's *She's The Boss*, Yoko Ono's *Starpeace*, and Jackson Browne's *World In Motion*. The pair were also sought-after producers and were behind Chaka Demus & Pliers' huge 90s hit Murder She Wrote.

Mick Rock died 18 November, age 72. Known as "The Man Who Shot the 70s", the photographer first made his name shooting the cover photo for Syd Barrett's post-Floyd album, *The Madcap Laughs* (1970). After meeting and befriending David Bowie in 1972, he became the singer's official photographer. He captured some of Bowie's most iconic images during the Ziggy Stardust era, shot the cover for 1973's *Pin Ups*, and directed videos for Space Odyssey, Life on Mars?, Jean Genie and John, I'm Only Dancing. Through Bowie's orbit he also came into contact with Lou Reed, for whom he provided the iconic cover image for hit solo album, *Transformer* (1972), and Iggy Pop, whose bare-chested torso Rock photographed for Iggy and the Stooges' *Raw Power* LP (1973). Other iconic covers included *Queen II* (1974) and the Ramones' *End Of The Century* (1980), while he also shot memorable images of the Sex Pistols, Joan Jett and Blondie's Debbie Harry.

Thomas 'Mensi' Mensforth died 10 December, age 65. The charismatic frontman of Angelic Upstarts brought a sharp form of working-class socialism to punk music. Born in South Shields to a coal-mining family, he was inspired to form a band after witnessing The Clash in 1977. Forming the Angelic Upstarts that year, the group employed radical politics from the start, their self-financed 1978 debut single The Murder Of Liddle Towers (about a boxing coach who had died in police custody) followed by such barbed anthems as Never 'Ad Nothing, Last Night Another Soldier and Police Oppression. 1979's I'm An Upstart – which featured a typically raw and acerbic vocal performance from Mensi – was the first of two Top 40 singles by the band, its parent album *Teenage Warning* also reaching the Top 30. With Mensi as their ever-present frontman, the group continued to tour and record over the decades (apart from a brief 80s hiatus). Their final album was released in 2015.

Janice Long died 25 December, age 66. As the first female to present her own daily show on Radio 1, the British DJ was a pioneering figure. Over a career that spanned five decades, she was also a regular presenter on *Top Of The Pops*, helped front the BBC's coverage of 1985's *Live Aid* concert, and had stints on Radio 2, Radio 6 Music, and XFM. Admired as a champion of new music, she helped launch the careers of Frankie Goes To Hollywood, Amy Winehouse and The Smiths.

Melvin Parker died 3 December, age 77. The American drummer was best known as a key member of James Brown's band. Alongside his brother, saxophonist Maceo, he performed on mid-60s hits Out of Sight, Papa's Got A Brand New Bag, and I Got You (I Feel Good) before he was drafted into the army. Returning in 1969, he appeared on the classic *Sex Machine* album. He quit the following year following a dispute over money, joining his brother's group Maceo & All the King's Men. Rejoining Brown briefly in 1976, he played on hit single Get Up Offa That Thing.

David Lasley died 9 December, age 74. Blessed with a four-octave range, the American singer-songwriter was renowned as a backing vocalist par excellence. Alongside Luther Vandross, he performed on Chic classics such as Everybody Dance and Le Freak, as well as Sister Sledge's We Are Family. Over the course of his career, he also worked with James Taylor, Joni Mitchell, Aretha Franklin, and Bette Midler while he wrote songs with Vandross, Kiki Dee and Boz Scaggs. A parallel solo career, while less successful, saw him release eight albums. Debut effort *Missin' Twenty Grand* (1982), featured guest appearances by Pete Townshend and Bonnie Raitt.

John Miles died 5 December, age 72. The British singer, guitarist and keyboard player

was best-known for the rock ballad Music, which reached UK No 3 in 1976. Starting with his debut *Rebel*, he released 10 studio albums between 1976-1999 and from 1987 onwards played in Tina Turner's touring band.

Denis O'Brien died 3 December, age 80. Born in the US, O'Brien became George Harrison's business manager in 1973 and oversaw much of the former Beatle's solo career. Alongside Harrison, he also created the film production company Handmade Films, backing hit movies such as *Monty Python's Life of Brian* (1979), *The Long Good Friday* (1980), and *Withnail & I* (1987).

Gil Bridges died 8 December, age 80. The American saxophonist and flautist was an original member of Detroit band Rare Earth. Signed to Motown's Rare Earth record label, the group scored early 70s US Top 10 singles with Get Ready, I Just Want to Celebrate and a cover of the Temptations' (I Know) I'm Losing You. Bridges appeared on all the band's albums between 1968-2008.

Steve Bronski (left) with Bronski Beat

Steve Bronski died 7 December, age 61. The singer-songwriter and keyboardist was a founder member, alongside Jimmy Somerville and Larry Steinbachek, of British synth-pop trio Bronski Beat. With all three members openly gay, they were a trailblazing force in the mid-80s pop scene. Debut single Smalltown Boy (which reached UK No 3) and its accompanying 1984 album *The Age Of Consent* both addressed queer themes. After Somerville left in 1985, Bronski Beat released three further albums, *Truthdare Doubledare* (1986), *Out & About* (1987), and *Rainbow Nation* (1995).

Rudolph 'Garth' Dennis died 9 December, age 72. The Jamaican musician was best-known as a member of legendary reggae group Black Uhuru. A co-founder, he performed on their early singles before leaving to join The Wailing Souls in the mid-70s, with whom he recorded a number of albums. After rejoining Black Uhuru, 1991's Grammy-nominated *Now* was the first of three further studio albums.

Barry Harris died 8 December, age 91. The US jazz pianist, bandleader, composer and educator was widely renowned as an exponent of bebop. A product of the 50s Detroit scene, he built a formidable reputation as a consummate sideman and as a leader recorded over 25 albums under his own name. As a teacher, he was often sought by more established musicians keen to benefit from his intensive studies of bebop. Famed pupils included trumpeter Donald Byrd, bassist Paul Chambers, trombonist Curtis Fuller, and saxophonist Joe Henderson.

Phil Chen died 14 December, age 75. Born and raised in Jamaica, Chen (above) became a much-utilised session bassist after moving to London. He performed on albums such as Donovan's *Cosmic Wheels* (1973), Jeff Beck's *Blow by Blow* (1974), and some of Rod Stewart's biggest hits such as Da Ya Think I'm Sexy?, Young Turks and Hot Legs. Later work included Brian May's 1983 *Star Fleet Project* EP.

Carlos Marin died 19 December, age 53. The Spanish baritone singer was a member of crossover classical quartet Il Divo. Brought together by Simon Cowell in 2003, the group achieved three UK No 1 albums and sold more than 30 million records.

Billy Conway (right)

Billy Conway died 19 December, age 65. The US drummer is best-known for his stint in Morphine, a 90s group known for their amalgamation of rock, blues and jazz. Sharing duties with founding drummer Jerome Deupree, he appeared on their first two albums 1992's *Good* and 1993's *Cure for Pain* before replacing Deupree as a permanent member for 1995's *Yes* and 1997's *Like Swimming*. He combined with Deupree once more for the group's final album, 2000's *The Night*.

Leonard 'Hub' Hubbard died 16 December, age 62. The US bassist was a longtime member of hip-hop collective The Roots, playing with them from 1992-2007. Joining in time for debut album *Organix* (1993) he went on to play bass on classic early efforts such as 1994's *Do You Want More?!!!???!*, 1996's *Illadelph Halflife*, and 2004's *The Tipping Point*, co-writing and arranging a number of their compositions.

Joe Simon died 13 December, age 85. The US R&B singer initially recorded doo wop and charted with My Adorable One in 1964. With DJ/producer John Richbourg, at Sound Stage 7 he chalked up 15 R&B hits including the 1969 classic The Chokin' Kind. He cut the soul classics Drowning In The Sea Of Love and Power Of Love in the early 70s, making the UK chart with Step By Step in 1973. *Tony Burke*

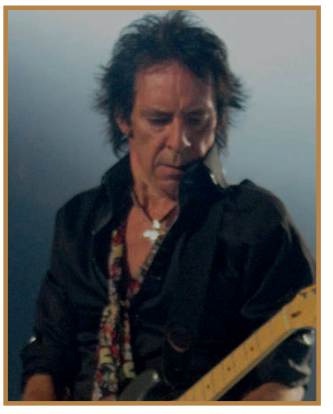
Sonny Rhodes died 14 December, age 81. Famous for his stage-wear of a bejewelled turban, the West Coast US bluesman (above) began performing in the 50s, issuing the single I'll Never Let You Go When Something Is Wrong for Domino Records in 1958. He later recorded some fine blues 45s for Galaxy Records and his own Rhodes-Way Records in the 70s and 80s, alongside a number of albums on European labels. *Tony Burke*

The Marvelettes with Wanda Young (bottom right)

Wanda Young died 15 December, age 78. The US singer was a member of 60s Motown group The Marvelettes. Brought in as replacement for original member Georgia Dobbins, the group scored a deal with Motown and furnished the label with its first US No 1 with their iconic 1961 single Please Mr. Postman. Young sang backing vocals on that single and on other early 60s hits such as Playboy and Beechwood 4-5789, but by 1965 she had taken over as lead vocalist for further hits I'll Keep Holding On, Don't Mess With Bill, and My Baby Must Be A Magician. The Marvelettes officially disbanded following the release of 1970's Smokey Robinson-produced *Return Of The Marvelettes,* though that album was essentially a Wanda Young solo effort as no other members were present.

Ralph Tavares died 8 December, age 79. The US singer was best known as a member of R&B singing group Tavares. The family group – made up of five brothers – enjoyed a number of hits in the 70s including It Only Takes a Minute (1975) and Heaven Must be Missing an Angel (1976). The group's cover of the Bee Gees' More Than A Woman appeared on 1977's Grammy-winning *Saturday Night Fever* soundtrack alongside the original.

Peter Moody died 5 November, age 77. The blues expert was the curator and compiler of a number of acclaimed Wienerworld-issued blues archival releases featuring rare recordings from Chicago, Detroit, New York and Miami as well as the recently issued British blues box set *Something Inside Of Me*.



Robin Le Mesurier died 22 December, age 68. Across a 50-year career, the British rock guitarist (above) collaborated with French singer Johnny Hallyday, worked with Ron Wood and Rod Stewart and played as part of 70s novelty pop group The Wombles.

Others who passed away recently include: **Stonewall Jackson**, US singer who recorded 1959 country hit Waterloo; **Ian Worang**, co-founding guitarist of Toronto post-punk band Uncut; **Vicente Fernández**, Mexican singer known as the king of ranchera music; **Alvin Lucier**, experimental composer; **Ken Kragen**, US music manager and producer who organised the 1985 charity single We Are the World; **Drakeo the Ruler**, American rapper; **Kal Rudman**, US radio veteran and founder and publisher of the *Friday Morning Quarterback* (FMQB); **Jim Knapp**, Seattle jazz musician; **Shawn Cripps**, leader of Memphis rock band Limes; **DJ Scholar**, member of pioneering UK grime collective Ruff Sqwad; **Young Dolph**, US rapper; **Bruce Bromberg**, US blues producer for Lightnin' Hopkins, Robert Cray, etc; **J.D. Crowe**, legendary US bluegrass banjo player; **Kangol Kid** frontman and co-founder of US hip-hop outfit UTFO; **Angela "Angie" Kukawski**, US business manager for Nicki Minaj, Kanye West; **John Nolan**, guitarist for Australian rock bands Powder Monkeys and Bored!; **Greg Tate**, celebrated US hip hop journalist and cultural critic; **Vincenzo Restuccia**, Italian jazz and soundtrack drummer; **Les Emmerson**, lead vocalist and guitarist for Canadian rock band Five Man Electrical Band; **Barney Rachabane**, South African jazz saxophonist.

With thanks to Paul Bowler

Photos: (Mensi) Facebook; (Janice Long) Twitter; (Phil Chen) Facebook; (Billy Conway) Facebook; (Sonny Rhodes) Facebook

musictovisit

Bob Stanley carries pop's baggage everywhere

Searching for the young soul revelations

Radio 4's *Soul Music* delves into music that touches us in rather peculiar, almost spiritual ways. There's a leaning towards boomer classics like God Only Knows and A Whiter Shade of Pale, but the show has touched on the relatively recent past with Unfinished Sympathy. Rather like choosing the curator of Meltdown, you can have a pretty good guess at the songs *Soul Music* covers – I just checked and, yes, unsurprisingly, Tim Buckley's Song to the Siren has been discussed. I'm not such an iconoclast, or a knob, that I would poo-poo these choices – it isn't hard to understand how any one of these songs could catch you, make you stop what you're doing and give them your undivided attention. But at the same time, they're all a bit obvious.

Now, where could I possibly be going with this? You guessed. Fifty years ago, Lieutenant Pigeon released Mouldy Old Dough. The Coventry duo of Rob Woodward and Nigel Fletcher had been making oddball, home-produced records for some three years under the name of Stavely Makepeace, but they invented the alter-ego of Pigeon as they considered Mouldy Old Dough to be a novelty song. Frankly, I'm shocked to learn that 1969's great, dustbin-lid and tin whistle-driven I Wanna Love You Like A Mad Dog was meant to be taken as seriously as Song To The Siren, but then it's never really for a songwriter or musician to say; once a song is out there, you have no idea how people might react to it.

Back in the 90s, I remember talking to Nick Dewey, then drummer with shoegaze act Revolver, later a drummer with The Fall (for all of one show), and now partly responsible for that middle-class festival of light Glastonbury, as Mr Emily Eavis. He was confused by what Mouldy Old Dough did to him, and asked if I'd heard of the "holy shiver" in music. I hadn't. It sounded a bit goth. But Nick said that every time he heard Mouldy Old Dough there was a specific point at which he was transported and tears filled his eyes. It wasn't the bit where Nigel Fletcher growls the title, of course – that would just be weird – but during and immediately after a drum roll into the high piano notes around the 1'50" mark. It was quite involuntary. Nick mentioned this to me with the utmost seriousness.

It isn't hard to imagine this "holy shiver" happening to any sentient being while listening to the Beach Boys' God Only Knows, so I think *Soul Music* should really be digging a little deeper, exploring its territory in a more thorough, scientific way. There's no reason why soul searching for "the truth" should exclude DIY Coventry pop built around a pub piano; the assumption that only certain people will be able to appreciate the aesthetic qualities of art has been a problem at the BBC since its inception. But then wholeheartedly embracing populism can lead down a long dark road marked "power ballad". I don't want *Soul Music* to explain away the popularity of Robbie Williams' Angels at funerals, either – it's all too bloody understandable. But I'm guessing most people have a Mouldy Old Dough in their heart, a song or two which affects them in a way they not only find hard to explain but feel embarrassed attempting to do so. The kind of song where you think, "Am I hearing it differently to everyone else?"

He asked if I'd heard of the 'Holy shiver' in music. I hadn't...

There are odd songs which sound unusual and intriguing to me, in an almost scientific way, like Jon Secada's Just Another Day. It was Gloria Estefan's right-hand man's only big UK hit, and I could never quite get what the song's structure was doing – it felt uneasy and unsettled. The verse sounded like a very long bridge (or pre-chorus as some will insist on calling it), and it rose slightly, oddly towards its chorus. The timing was all out of whack to my ears. Did it just sound like a normal Gloria Estefan-type song to everyone else? Well, that's part of music's magic – there's absolutely no way I'll ever find out the answer.

I like Just Another Day quite a bit, but I *adore* the Rubettes' Sugar Baby Love. Paul

Da Vinci's insane falsetto can absolutely send a shiver down my back, in a way not even Frankie Valli or Lou Christie can. The clincher – and I know I'm being set up in much the same way as people who'll bawl over something as maudlin as My Heart Will Go On – is towards the end where the drummer delivers his, "People, take my advice…" spoken part, leading into Da Vinci's climactic "love your baby love, sugar baby love, love her every day, love her every way" and then one final reach for that insane high note. Oh my gawd. I am jelly.

Is it just me? Well, no, it isn't. The original aggro talk radio DJ Brian Hayes – satirised by *Private Eye* in the 80s as "Brian Bastard" – had a brief, slightly uncomfortable stay at Radio 2 as the breakfast show DJ in 1992. Hayes was an unlikely candidate for the job, though not as unlikely as the man he replaced, slobbering British bulldog and former *News Of The World* editor Derek Jameson. Anyway, Brian Hayes would play Sugar Baby Love and you could hear him start to crack. The plain, daft, over-emoted emotion of it was just too much for the one-time Brian Bastard, and he would have to apologise for slightly losing his cool. But he's the only other person I know who feels this way about it. It's me and Brian's special song.

Bob Stanley tweets @rocking_bob

maconblack

Ian McCann draws a line from Rockney's lower leagues to mega fame

"Old men of rock'n'roll, came bearing music. Where are they now?" 10cc – Old Wild Men.

Good question, Lol Creme and Kevin Godley, especially in the BG (Before Google) epoch. The old wild men brought you music. Others followed: in the 60s and 70s, every avenue had a band, as noted by The Monkees in Pleasant Valley Sunday. I no longer hear the hesitant crack of a mistimed snare and an expertly copied but soulless guitar solo on the street where I live. The day the music died, we weren't notified; Don McLean spread the news decades early and Elvis' maxim no longer applies: there's no good rockin' tonight.

What did you do in the rock'n'roll wars, daddy? I did my bit, so did mummy. The front line was dingy church halls, Allen-Gordon's rehearsal pits under the arches at Leyton, or Halligan's in Holloway Road, where I walked into the wrong room to find Tenpole Tudor holding a disconsolate band meeting. Talent shows at the Greyhound, Goodmayes. Gigs at The Bull at the Angel, Cart & Horses at Maryland Point. We disappointed drinkers across east London. Then in the indie era, spoiled the vibe at The Three Johns, miners' benefits and colleges.

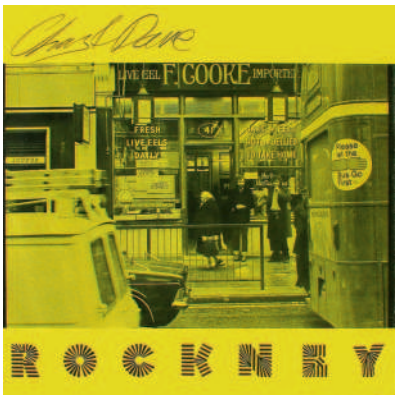
Long before this, I joined a London pre-punk scene, but it wasn't pub rock. There was nothing hip about it. Nobody's lyrics mentioned the lowdown ways of Floozy Madame Karmas. When I was 15, my summer job was playing social clubs in a band for a few quid, all the drink I couldn't hold, and a Chinese takeaway if one was open after you'd loaded the van, driven by the older fellas who'd played with "name bands" like Chas McDevitt and Migil 5. I should have stuck with it, but by the time I was 17 I wanted to get drunk with people my age. Where are those old wild troupers now? I guess somewhere we all reluctantly go, eventually.

See those guys entertaining at the Oxford Arms in Halliford Street, Islington, and Bethnal Green's Bishop Bonner? Wossname, you know, Dave & Chas. They've played with some big names: Cliff Bennett, Albert Lee, Oliver Nelson. What, *the* Oliver Nelson? The jazz arranger? Nah, I wasn't born yesterday. But I was wrong. I began to appreciate those who played in Rockney's lower leagues. I knew some of them: pianist Jon Marcangelo, who joined Violinski with Mik Kaminski of ELO; his ally in Cornelius Cardew-helmed projects, bassist Geoff Pearce, soon to manage Ruby Turner; the drummer John Bulloch, later of punk band The Others, responsible for Birmingham Reggie on the City label. But in the pubs, the singers were the point. Cockneys with massive voices: like melodic market traders, they could grab a crowd's attention at boozers like the Frampton Arms in Hackney and Windsor Castle, Clapton. In a Kingsland Road boozer, every Sunday night, a sweet old dear barked Pennsylvania Polka plus another Tin Pan Alley ditty. I don't remember its title, but I remember drinkers waving white hankies in surrender.

The singer's soul was still shaped by the London streets

Little blokes with big voices: they've always been with us. Some became heroes. Steve Marriott was one, not that I crossed his path: if idolatry could kill you, I'd have died if he had. Kenney Jones told me Marriott was built differently: one day he happened to see inside his mouth and it was like a cathedral's vaulted ceiling, offering room for the notes to resonate before they came roaring out. My sister-in-law remembers The Moments as a Little Ilford youth club band; nobody took any notice of them, they were too familiar. At the Fillmore, things were different. Marriott's massive voice, influenced by US talent, couldn't be ignored. And after Humble Pie's fall, back to the pubs, like the Bridge House, Canning Town: it's in the blood for the old wild men.

On Sunday lunchtimes at the John Bull, a cosy boozer at the Bow end of Roman Road in 1978, a band played Chuck, Jerry Lee, whatever. For one song, the drummer, Kenny, took the mic. First time I heard him, I did a double take. The pub's punters were ripped from their hair-of-the-dogs and introduced to the hairs on the back of their necks. Kenny Foskett was a slim, smart little fella; where did that arresting voice spring from? Turns out Kenny had another life as singer Ricky Stevens, scoring a Top 40 hit with the song he sold so well behind the kit, the beat ballad I Cried For You (Columbia). He delivered it every week, but he could have performed his other singles, such as the sentimental My Mother's Eyes,



recorded with Geoff Love's Orchestra. It's funny how things come around again in life: the latter, played by altoist Tab Smith, was the theme for Duke Reid's Trojan sound system in Jamaica in the 50s and years later I sought out a copy, plus versions by Sam Houston and Nellie Lutcher.

Ricky Stevens came from Hoxton, a tough area before trendification, and it still has some roughneck postcodes. I never heard anybody say a bad word about Ricky and the little there is about him online remembers him as a gem. What a voice: think Johnny Ray, plus a rockabilly hiccup. American influences again. People don't sing quite like that any more; has human vocal physiology changed? There's a clip of Ricky on YouTube performing I Cried For You in what I guess is a care home; somebody has dubbed his record over it, but he still had the stage moves, even in house slippers. Where are they now, the cockney vocalists who brought the house down with a tearful tune?

Actually, there's one in every home. The influences are generationally different but still American; the singer's soul was still shaped by the London streets; the songs still informed by emotional suffering. They're still out there. I have no idea if Adele would recognise such antecedents, but I believe they are real.

Ian McCann is amused by Skanking In The Deep by Mario's Tuna featuring Miles Reverse (Resense 7").

davidquantiklikes

...to write a column for *Record Collector*. Yay

Beauty is in the ear of the beholder

Beauty is a very pop sort of idea, isn't it? Certainly it's an idea that crops up a great deal in popular music. There's not too many songs with the word "Beauty" in the title – unless you count the theme from *Black Beauty* and all the ones about Beauty And The Beast (pop music does love a dichotomy). Although there is the fantastic Weak In The Presence Of Beauty, originally written and performed by Floy Joy and a hit for Alison Moyet.

But there are squazillions of songs with the word "beautiful" in the name. Sometimes that word can be slightly ironic, as in The Beautiful South (very ironic) or just romantic – Eels' Mr E.'s Beautiful Blues (with its fantastic chorus of "Goddamn right it's a beautiful day"). Beautiful Stranger, You're Sixteen (You're Beautiful And You're Mine), Paul Simon's brilliant So Beautiful Or So What, Julie Covington's haunting cover of Clive James and Pete Atkin's The Beautiful Changes, – these are fantastic songs, tunes that, to quote Lord Byron, the Gene Vincent of his day, "walk in beauty". (My favourite "beautiful" song title, by the way: Henry Cow's Beautiful As The Moon, Terrible As An Army With Banners.)

For me, though, it's the notion of beauty that's very pop. Pop music loves extremes, which is why Prince gave us The Most Beautiful Girl In The World and not, say, The 46th Most Beautiful Girl In The World, which I suppose, while being far from faint praise, wouldn't necessarily get you a second date (and let's not forget the equinominal The Most Beautiful Girl, originally a hit for Charlie Rich and written by Billy Sherrill and others, a song which, being country, manages to add a note of melancholy and wistfulness to an otherwise five-star rating on ChickAdvisor).

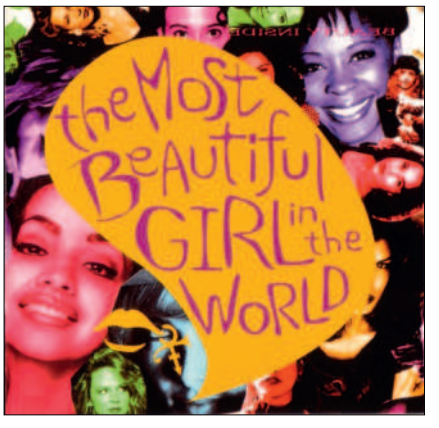
This notion has, of course, been satirised by Baby Bird, whose You're Gorgeous was apparently taken at face value by pop fans but probably wasn't because pop fans are clever, and also by lots of post-punk bands in 1981 like The Au Pairs and Gang Of Four, who questioned the whole idea of the commodification of beauty (and, in the case of GOF's drummer, questioned it from the inside by playing drums with 80s commodification-of-beauty incarnate Sam Fox).

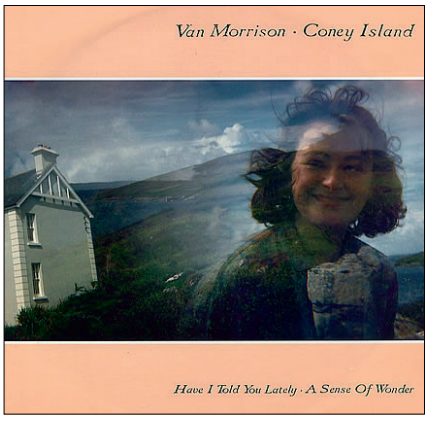
There are areas, of course, where music shuns beauty, and it always does this when it wants to be rebellious: punk rock, you may remember, wasn't always the beloved go-to nostalgia rock of elderly skinheads and toothless owners of studded jackets. Once punk was obnoxious and (literally) snotty, with its fixation on spitting, swearing, safety pins, swastikas and shouting into prams. It's no surprise it was replaced, firstly, with the positivism and fun of 2-tone and then the out and out beauty-worship that was the new romantic era.

Prince gave us The Most Beautiful Girl In The World, not The 46th Most

Pop and beauty go together like a golden carriage pulled by a lovely horse, and it's obvious why. Commodification aside, beauty, like pop, is all about being striking and young and shiny (especially in the case of K-Pop where there is even a group called SHINee). Pop fears age, and so does beauty. Pop loves surface, and beauty is skin deep. Pop doesn't last for ever, and neither does beauty. It's that last idea which adds another layer to popular music's fascination with beauty: the ephemeral, the idea of the moment. One of the things I love about pop – which our current heritage-fixated culture tries to avoid – is the fleeting nature of it. Singles that soundtrack a brief feeling, not a lifetime. Downloads that, like mayflies, soundtrack a day in the life. The best new songs make you feel alive, and the best old songs take you back to a moment in your life: nostalgia in the form of tiny grenades of sound.

Best of all for me are the songs which try and capture what it's like to be in that moment. In a book it would be called an epiphany: the second when the world seems to stop all around you and, for a very short while, everything is clear and everything is glowing. Some artists devote their life to finding that feeling, most notably Van Morrison, whose records at their best combine roots in the everyday with a sense of the mystical. It's a direction in music that's so enticing it has its own followers: it reminds me of The Waterboys' quest for the Big Music, and Dexys Midnight Runners' search for soul in the form of young rebels and other things.





But the original is still the greatest, and my favourite piece of work of Van's in this mode is the brilliant, spoken-word piece Coney Island, which is an often hilarious monologue about young Van and his friends going on a bike ride in the country, taking with them pickled herrings ("in case we get famished before dinner"). As an orchestra gives it Vaughan Williams in the background, Van describes the day and the journey and ends with a line that's as simple as it is beautiful: "Wouldn't it be great if it was like this all the time?"

David Quantick tweets @quantick.

auteurtoauthor

Luke Haines writes the shuk out of rock'n'roll

Get lists destroyed!

Everyone loves a list, don't they? No. I don't like a list, I'll tell you why. Because, "Music is for anarchists and rockers/Lists are for housewives and shoppers". I said that, a few years ago. It's still pretty good, I think.

We are in the season of the list. What were the best albums of 2021? It is the time when it feels like every single person with fingers and a laptop feels duty-bound to tell us their top 50 albums of the year. I can't think of a single album or song that was released last year, let alone 50 of the buggers that would get anywhere near a list, if, God help my soul, I was the list-making type. My idea of hell is to be stuck in a room with 100 middle-aged men, all clattering away on laptops, spitting out lists of albums. Forever.

The first big important list that I can recall is when *Sounds* magazine published their 100 Greatest Albums Ever in 1985. This particular list was printed as a massive glossy poster that you could put on your wall, no doubt to impress poor unfortunate ladies that you had lured back to your swank pad with the promise of a "good time" and a listen to your New York Dolls bootleg tapes.

The *Sounds* Top 100 starts off fairly typically. Optimistically, The Clash's debut album is at No 1 (it was 1985, remember). More reasonably, the Pistols held onto the No 2 position. At No 3, understandably, *The Velvet Underground And Nico*. *Sgt. Pepper's...* feels somewhat grudgingly out on a limb at No 4, and, probably for the only time ever, Patti's *Horses* is at No 5. So, the top five are a bit of their time. But just look at who else is lurking around. Alice Cooper with three albums: *Killer*, *Billion Dollar Babies*, and *School's Out* (someone at *Sounds* really, really liked Alice). Holger Czukay's *Movies* (cool record, but really?). The Dream Syndicate's *Medicine Show*. Nick Cave And The Bad Seeds' *The First Born Is Dead* (remember, this is the greatest albums ever!). And, perhaps most surprising, *Generation X* by Generation X. Yes, you read that right.

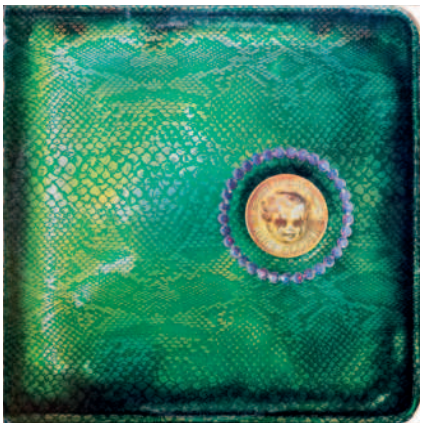
Of all the lists published recently, *The Quietus* website's Top 100 albums of the year is always good value and the one I most enjoy. That *The Quietus* albums of the year is starting to make *The Wire* magazine's end-of-year round-up look like *The Daily Star*'s is to be applauded. A few selections from the *Quietus* 100 include: Tanz Mein Herz – *Quattro*; Part Chimp – *Drool*; Japanese Breakfast – *Jubilee*; and, of course, Frog Of Earth's self-titled *Frog Of Earth* LP. I suspect (and kinda hope) that *The Quietus* are playing it on the side of laughs as each year their list reads more and more like the automatic poetry of top-drawer surrealist trance artist Robert Desnos. Indeed, I have it on good authority that next year's *Quietus* album of the year is, in fact, the self-titled debut by Top Drawer Surrealist Trance Artist.

How do you constrain something as wild as sound? With maths. This is why I don't like lists

Why do we need these endless lists? I think it is to control music. Music is entirely intangible. It isn't like visual art. It isn't 3D, you cannot touch it, see it or even smell it. You can only hear it. Yet music is considered to be far more accessible than visual art. So how do you constrain something as wild as sound? You constrain it with maths, the most logical of thought systems. I think this is why I don't like lists.

I have a plan: I have, for many years, been working on a new system of counting. I have become bored with the tedious present system. Let's face it, the old number order – one, two, three, four, five – could do with a shake-up. So I propose a new numerical order. Let's change the No 1 to No 17. How about changing the old No 2 into the No 24? And No 3 can become No 13.

Now let us take a look at the *Record Collector* top albums of 2021 list using the New Number Order conversion system that I have just invented. So the original No 13, Saint Etienne's *I've Been Trying To Tell You,* becomes No 3. No 24 in *RC*'s Top 25 albums of the year is Peter Hammill's *In Translation*, which is now No 2.



So, pop pickers, what is *Record Collector*'s best album of 2021 using the fresh, gunslinging, exciting New Number Order? Well, the old No 17 now becomes No 1. I am happy to announce that the best album of last year, according to *Record Collector,* is *Setting The Dogs On The Post-Punk Postman* by Luke Haines.

Luke Haines tweets @LukeHaines_News. Luke's radio show,* Righteous In the Afternoon*, is Tuesdays 2-4pm, on Boogaloo Radio.

TALKING HEADS

On the couch with *RC*'s resident shrink, Dr Tim

ROSALIE CUNNINGHAM

Ex-Purson frontwoman on her new solo set

What film could your latest endeavour soundtrack?
Musically, the themes are quite diverse, but lyrically there are themes of escapism and duality. So maybe a melodramatic, romantic spy film with surrealist tendencies and opulent sets, like *The Cook, The Thief, His Wife And Her Lover*. I'd love to do soundtracks.
Have you done anything that fans may not know about?
A few sessions that I'm not too proud of. It never sat well with me. I also recorded an album with Thomas Hein as Fogie that never saw the light of day. We released one 7" and it fizzled out. I'm thinking of creating a Patreon.com account, where I can make things like that and other unheard songs available. I'm also about to embark on a collaborative album with my partner, Rosco, to put down some great songs that he's had hanging around for years.
What was your favourite record shop when you started out?
I worked Saturdays at a local second-hand record/book shop, Oriel, in Leigh-On-Sea, aged 14-16. Soft Machine's first album made a big impression and led me down a more psychedelic path.
With whom would you like to make a split 7"?
King Gizzard & The Lizard Wizard.
What's your favourite songwriter's best lyric?
David Bowie's Five Years: "I heard telephones, opera house, favourite melodies, I saw boys, toys, electric irons and TVs, My brain hurt like a warehouse, it had no room to spare, I had to cram so many things to store everything in there." The flickering imagery and anguish hints at life flashing before your eyes before death and conveys the crushing realisation that the world is ending. No wonder he broke down and cried while recording his vocal. First take, apparently.
If you drove an ice cream van, what'd it play?
I love this question [*laughs*]. Something ridiculously ominous and epic like Mussorgsky's Night On Bald Mountain, played on a music box.
Have you kept studio notebooks?
I keep all my notebooks. I'm a serial scribbler, so there are hundreds of ideas dating back to my teens. It's awfully embarrassing reading, but my memory is full of holes, so it's nice to have triggers.
What backstage incident makes you laugh most?
Purson played a KISS *Kruise* from Miami to the Bahamas. You paid for drinks with a card on a lanyard and had no way of knowing what you were spending. I'll spare you the details, but there wasn't much to do, and I went missing for some considerable time. At some point, a security guard knocked on my bandmate's door and presented my clothes and belongings, concluding I'd jumped overboard. I'd actually passed out in my room, without my clothes or phone, and hadn't heard anyone banging. I got such a telling off! Never lived it down.
Who'd you like to cover one of your songs?
A reunited Slade, Ride On My Bike.
What unfulfilled ambitions do you have?
To work with an orchestra and an arranger on orchestral re-inventions of songs from my catalogue. Fully ostentatious, touring the finest theatres of the world!

Rosalie Cunningham* Two Piece Puzzle *is on Cherry Red, 25 February.

KEB' MO'

Blues axeman on his guest-packed new set

Which film could your new album soundtrack?
It's a group of songs that don't necessarily naturally fit together on their own, or genre-wise, but they're from the same period of time, except the last song, which was written four years ago. It's a real menagerie of styles and songs and, once I got the singles together, it flowed very nicely. I'd recommend that people listen to it from the beginning to the end at least one time, before starting to skip through it, as it could soundtrack a big, hit movie, like *Titanic*, or *The Lego Movie*.
If you could revisit any of your albums, what'd you change?
I'd re-record my first four albums and be a little more diligent about my performances. I'd take time to listen a little more before settling on tracks.
Have you done anything that fans may not know about?
I did a Christmas commercial and two TV show themes – *Mike & Molly*, and *B Positive*, which I co-wrote with its creator, Chuck Lorre. I also did a song, Crapped Out Again, for the movie, *Tin Cup*.
With whom would you like to make a split 7"?
Gladys Knight, because I just want to hear her sing!
Who would you like to produce?
H.E.R – a fantastic musician and singer, and we'd have fun making a record.
What was your favourite record shop when you started out?
Tower Records, on Sunset Boulevard, Los Angeles. It was a great hang.
What was your first record?
Stevie Wonder *Songs In The Key Of Life*.
What's the last album that you bought?
An Amy Winehouse vinyl LP. Her singing style and the way that she approached a song was second to none. Brilliant. I have a picture of her up in my green room, downstairs in my studio. Gone too soon. What an amazing spirit.

"I'M A GOOD MUSICIAN, NOT BAD, BUT I'VE SEEN THE GREATS"

Was anyone in your family a musician?
My uncle, Herm Wyatt, a cousin, Herb Gibson, who's a jazz vibraphonist, and my cousin, Carrie, was a church organist.
What would you ask your hero?
Charlie Wilson, formerly of The Gap Band. How do you still pitch that well, and how do you sing that high?
Who's taken music forward in the last decade?
Terence Blanchard, Herbie Hancock, and Taylor Swift. She's amazing, a brave musician.
What's your favourite songwriter's best lyric?
John Prine. All of them!
Which of your own lyrics would you like to see on a T-shirt?
The future looks marvellous to me.
What unfulfilled ambitions do you have?
Just to be a really great, superb, excellent musician, as I think I'm a good musician, not bad, and a creative musician. But I haven't become a really prolific musician, though there might still be time. I'm pretty good, but I've seen *greats*, and that's the problem. Stardust, for example, is probably one of the most perfect melodies and lyrics ever written.

Keb' Mo'* Good To Be *2LP, red, gold, silver, test-pressing 2LPs are on Rounder.

Photo (Keb' Mo'): Jeremy Cowart

CREIGHTON BARRETT

Band Of Horses drummer on the US rockers' latest

What film could your new album soundtrack?
It's titled *Things Are Great*, but things not being great is why it took so long. We were navigating rough seas aboard the vessel, trying times, staying the course, trying to make sense of it all, even in the most confusing moments. So, *Home Alone*, but directed by Lars Von Trier, and narrated by Werner Herzog.
Have you done anything fans may not know about?
Yes [*laughs*]. A few years ago, the US store, Target – a hipster Walmart, of sorts – had us do Bill Withers' Lovely Day for a TV Christmas campaign. I guess Bill was too expensive.
With whom would you like to make a split 7"?
Slowdive. We're massive fans and toured with Neil Halstead. What a lovely time.
What were your first records?
Jane's Addiction *Nothing's Shocking* and Dinosaur Jr *Green Mind*.
What's the last record that you bought?
The Kinks *One For The Road*. On fire. Pretty insane.
What record made you want to go pro?
Nirvana *Nevermind* blew my socks off. Dave [Grohl]'s drumming is so understated and song-serving, but crushing and ferocious.
Did you ever write songs 'under the influence'?
Three-quarters of *Cease To Begin* was written under some kind of nefarious spell. On Life On Earth, I was definitely on mushrooms and out of my mind. All I remember is hitting a Roland bass drum trigger with a mallet, with a snare in my lap, in the corner of the room with the lights off.
What's the oddest circumstance that inspired a song?
Ben Bridwell wrote LRC – little red caboose – which is a train car that someone turned into a vacation rental in Washington state. He stayed there in winter, and it sounds creepy as hell.
Who's taken music forward in the last decade?
MGMT drop my jaw and make my face melt. And Deerhunter. I want what Bradford Cox is sipping.
Who'd you like to cover one of your songs?
Bill Callahan, Detlef Schrempf. He's such a hero.
What backstage incident makes you laugh most?
Our tour manager and I were backstage in Madrid. After our set, we were hanging out in our trailer, and Liam Gallagher walked by with a security guard on the way to the toilet. Bryan and I accosted him and fanned out. He used the bathroom, came back, and hung out with us for an hour. Awesome. He kept calling our song, No One's Gonna Love You, Nobody Fucking Likes You. He's a fun dude. Made my year.
What's your favourite songwriter's best lyric?
Silver Jews' David Berman's Random Rules: "In 1984, I was hospitalised for approaching perfection/Screwing my way across Europe, they had to make a correction."
If you drove an ice cream truck, what'd it play?
Grandaddy's AM 180. I like the thought of Jason Lytle riding with me and awkwardly handing out ice creams to little kids.
What unfulfilled ambitions do you have?
To play *Saturday Night Live*.
Do you have any signature instruments in the pipeline?
I surf a lot and I'm developing a prosthetic, Swell Endowed. It's a very large penis-shaped insert that you put inside your wet-suit to make it look like you're packin'.
Dying peacefully on your deathbed, what'd like to hear?
Majical Cloudz, Downtown. I could listen to it while meeting Satan. Might soften the blow.

Band Of Horses* Things Are Great *is on BMG on 4 March.

GARY HUGHES

Ten frontman on their latest AOR effort

What film could your new album soundtrack?
Mysterious Island or *King Kong*.
If you could revisit any of your albums, what'd you change?
I'd remix and remaster much of my early catalogue.
Is there anything unissued in the archive?
Lots. Too much to have the time to wade through, currently. One day.
Have you ever thought of doing a compilation of your many side-projects?
Yes, I'd love to. However, record labels tend to be funny about these things.
With whom would you like to make a split 7"?
A picture disc with Lita Ford doing Kiss Me Deadly, and me, Bangin' The B-side.
Who'd you like to produce?
Whitesnake. I'd love to write and collaborate with David Coverdale.
Where were you when you first heard one of your own songs on vinyl?
It was my *Strength Of Heart*, and I was in Oslo, Norway.
What was your favourite record shop when you started out?
The Disc Exchange, Manchester.
What was your first record?
City Boy's 5705.
What's the last album that you bought?
For King + Country *Burn The Ships*.
What record made you want to go pro?
Deep Purple *Come Taste The Band*.
Was anyone in your family a musician?
My father and mother – both singers.
Have you kept studio notebooks?
Loads of stuff. I'll do a book eventually. Several.
What'd you ask your music hero?
David Coverdale. Why did he never put the original Whitesnake back together for one final tour and album?
What's the oddest circumstance that inspired a song?
Being on the toilet during a norovirus attack.
Who's taken music forward in the last decade?
Muse.
Have you ever collected anyone?
Ten. I spent £70 on *Opera Omnia* – the most expensive music product that I ever bought!
What record are you looking for?
David Coverdale *Northwinds* LP.
Who'd you like to cover one of your songs?
Celine Dion, The Loneliest Place In The World.
Which of your songs is the most personally meaningful?
Valentine.
Of all the people that you've worked with, who taught you the most?
Producer, Mike Stone, for his experience, professionalism, friendship, and stories of Journey and Queen.

What backstage incident makes you laugh most?
Knocking myself out cold, minutes before going on-stage in Osaka, Japan. Horrible *and* hilarious.
What record that you own may surprise fans?
ABBA *Gold*.
Which album, on first listen, is the most startling that you ever heard?
Meatloaf *Bat Out Of Hell*.
If you had a record-listening party, what'd you play, and who'd you invite?
Queensrÿche *Operation Mindcrime*. The nuns of St Catherine's.
Is there a 'myth' about you that you'd like to set straight?
That Steffi Graf sent me flowers after a festival in Norway, asking me to dinner. True.
Who would you most like to record with?
Pussycat Dolls.
What's your favourite songwriter's best lyric?
John Waite's So This Is Eden: "It's a wild weekend ghost-ride, downtown Babylon/As we made love on the balcony, with a drink in my hand/ Like they said it would be, yeah."
Which if your former homes should have a blue plaque?
18, Bamber Avenue, Sale Moor, where I was born, and my mum still lives.
Dying peacefully on your deathbed, what'd you like to hear?
Ten's The Elysian Fields and Ennio Morricone's The Ecstasy Of Gold.

Ten* Here Be Monsters *gold 180g 2LP, CD are on Frontiers, 18 February.

33⅓ minutes with... Tito Jackson

Interview: Rob Hughes

Guitarist and singer-songwriter Tito Jackson exploded into view with his brothers Jackie, Jermaine, Marlon and Michael as The Jackson 5 in the late 60s. He's spent much of the last three decades as a session player and producer, as well as managing the successful career of R&B outfit 3T, founded by his three sons. Now 68, he's just released a blues album, *Under Your Spell*, which comes packed with star names, from George Benson and Stevie Wonder to Joe Bonamassa.

Many people won't associate you with the blues. How did this album come about?
Under Your Spell is the first blues album that I've put together, but the blues has been a constant in my life. I wanted to make an uplifting blues record that would lend itself to different genres. And, of course, having people on there like George Benson, Joe Bonamassa and [O'Jays legend] Eddie Levert gave me a nice platform to start working from.

How did Stevie Wonder get involved?
Stevie is a relative of ours [Wonder is the Jacksons' third cousin]. I knew he wasn't working and it was easy to make that call for him to play some harmonica on Love One Another, which is one of my favourite tracks on the album. The message is so strong. We put it together because of the various situations around the world, with wars and Afghanistan and the storming of the US Capitol Building in January [2021], along with the George Floyd thing. I thought it would be a good time to remind the world that we're all the same, that we should love one another instead of fighting.

The album is dedicated to your mum, Katherine…
My mom is a blues lover. I thought she might enjoy it, because she has just about every blues album that's ever been made. And I wanted to add myself to her collection. I dedicated it to her so I wouldn't be at the bottom of the pile!

Was blues music always playing around the house when you were growing up?
My father used to get together with his brother every weekend, where they would play guitars and sing blues songs. So we listened to a lot of that, as well as recordings by Elmore James, Lightnin' Hopkins, BB King, Albert King, Albert Collins. And blues was always part of The Jackson Five stage show. A lot of people still don't realise that we used to do at least five blues songs a night prior to the Motown days.

Were you first inspired to play guitar by your father?
Oh yeah. I was one of those young boys that always wanted to be like my father. But when he used to go to work he'd point his finger at me, my older brother Jackie and my younger brother Jermaine: "Don't you touch my guitar while I'm at work." We just thought, "Why not?" So I'd play it a lot and my mom would let me do it. I did that for a long time, until I broke one of the strings. That's how he found out I was messing with his guitar. He knew right away that it was me. I got busted big.

"My brothers and I had the attitude: 'Let's do what we gotta do'"

What happened?
He smacked my bottom, put me in the chair in the living room, put the guitar in my lap and said, "Show me what you know." So here I am, playing whatever it was, and crying. He looked at my mother and said, "He's really trying to play this thing, huh?" My father ended up giving me the guitar and said, "I want you to learn every song on the radio that you like." Back then it was all Motown, The Temptations, The Four Tops, The Isley Brothers, Three Dog Night. And I'm learning how to play these songs. Eventually, Jermaine and Jackie started singing along with me and we had a little trio. Michael and Marlon wanted to be in the group, but they were still playing with toys. We told them they were too young, that this was big boy stuff.

How did you bring in Michael and Marlon?
We heard Michael singing over at a school function and couldn't believe what we were hearing, because he was always begging us to be in the group, but would never sing anything at home. When you've got a little brother five years old, what can you expect? But when we heard him, we realised he was the missing link in our group. So we rushed home and put him in the band. Marlon was added at the same time and we just rehearsed in the bedroom. My father must've heard something in us, because he bought a bunch of mic stands, a PA and microphones, with his next pay cheque. And he rehearsed us every day, relentlessly, straight after school. He would make us do it over and over again until we got it. He always instilled in us that practice makes perfect.

How did your lives change after the success of I Want You Back and ABC?
I was only around 15 or 16 years old at the time. Being that young, you don't understand a lot of the things that are going on. You just do what you're told. In the early Motown days we'd go to school in Gary [Indiana] and, directly afterwards, leave to go to the studio. Every day The Jackson Five would record a song, then clean it up on the weekends. I didn't realise how far we'd travelled until later in life, when people would come up to me and tell me they got married to one of our songs or their kid was conceived to a Jacksons song.

What do you remember of The Jackson Five's first Ed Sullivan appearance in December 1969?
Watching *The Ed Sullivan Show* was the thing to do on Sundays in America. We were so nervous, because we knew it was the biggest show around. But we pulled it off. Once we saw a stage and an audience, my brothers and I always had the same attitude: "Let's do what we gotta do." That was one of the most exciting shows I ever played.

You were in your early 60s when you released your first solo album, *Tito Time*, in 2016. What made you finally step out on your own?
It just felt like the right time. When I was with my brothers, I was married with children and just didn't have time to chase a solo career on top. So I decided it was best to chill out and just be a good father. Then my sons got into the business. They came to one of The Jackson Five shows and were blown away. They decided they wanted to do what we did. So they called themselves 3T and rehearsed for three or four years, then I put them in the studio and did a couple of demos with them. Their uncle Michael had told them: "You guys should be with Epic. They sell more records than anyone." That's why their first album, *Brotherhood* [1995], came out on Michael's label [MJJ], which was affiliated to Epic.

So what's next for you?
My next album's going to be another blues one, because you've got to keep growing and getting better. Of course, I've always got that rock'n'roll and pop thing with the brothers, that will always be part of my soul. But in my solo career, I'm just going to keep on doing the blues thing. That's what excites me now.

Under Your Spell *is out now on Play It Right/Hillside.*

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"I'M LOOKING FOR SOMETHING HOPEFUL"

Jackson Browne is the quintessential environmentally concerned, conscious baby-boomer troubadour. But he didn't arrive fully formed in the 70s. No, he had a formative period in the late 60s hanging with Nico, Tim Buckley and The Byrds before effectively launching the Eagles, ahead of his transformation into one of the biggest solo singer-songwriters of his generation. Here, he reflects on those early years. "You should do what strikes you," he advises **Max Bell**.

Jackson Browne was the poster boy for California's singer-songwriter generation. By the time he was 16 he was an accomplished artist but waited five years to record his self-titled debut album, the one with the legend "Los Angeles, California" printed below his alluring face. His path to stardom was unusual. His first major break was playing with Nico, but he earned far more money when The Jackson 5 cut his song Doctor, My Eyes on their 1972 album *Lookin' Through the Windows* – a Top 10 hit for the Jacksons in the UK.

Browne's songs and his political stance have become increasingly thematic: Late For The Sky and Before The Deluge set a template he's maintained through more recent albums – 2014's *Standing In The Breach* and the current *Downhill From Everywhere* – but he retains a strong line in romantic, personal affairs of the heart. Today Jackson, 73, resembles a dapper, hip English professor with grey hair and beard. The young man's thousand-yard stare is replaced by a mature twinkle. A master of his craft, academics and fans pore over his lyrics. Inducting him into the Rock and Roll Hall of Fame in 2004 Bruce Springsteen eulogised him: "He draws more attractive looking women than an Indigo Girls show. He writes songs the Eagles wish they'd written; I wish *I'd* written. The Beach Boys gave us California as Paradise. He gave us Paradise lost. He and Warren Zevon were brothers in arms, Cain and Abel toiling in the vineyards, exploring the impossibility of love, the Californian pop gospel."

"Looking out at the road rushing under my wheels / Looking back at the years gone by like so many summer fields / In '65, I was 17 and running up 101 / I don't know where I'm running now, I'm just running on…"

Jackson Browne is sat inside his Groove Masters complex in Studio City, within the Santa Monica Conservancy Mountains. Got a nice view? "No. Not sure," he replies. "I just moved from the office into my kitchen, and I've got the shutters drawn against the light." Why so? "Cos I just had my booster. Me and my PA. We had to go to a clinic in Los Angeles and stand in line. We had it at 2am in the fucking morning. I've had no sleep since midnight and now she's got a bad reaction. After I speak to you, I've got the Earthquake Retrofit people doing a walk-thru my studio. It's vital I see them because they'll ensure the buildings are earthquake-proof. So, I am here courtesy of several cups of coffee and I'm eating toast with almond butter," he crunches. "I'm running on and on… you will have to excuse me."

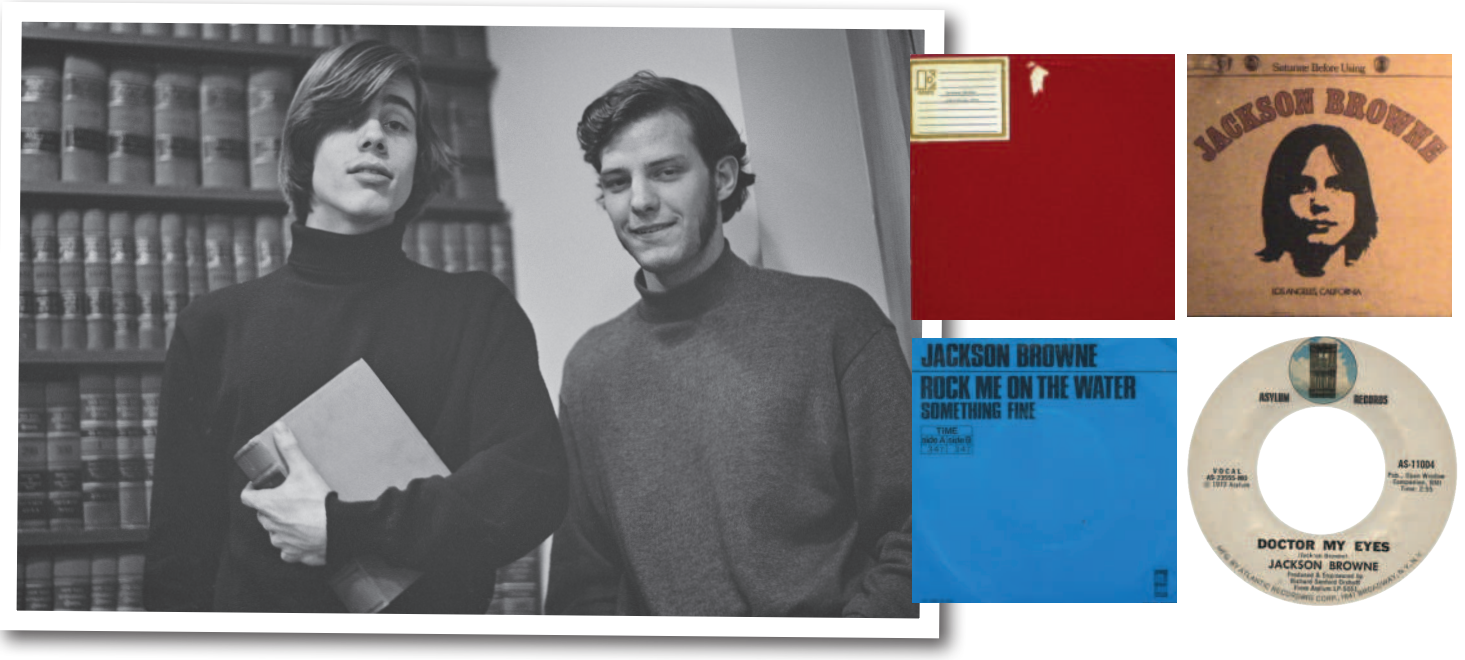
Not running on empty, just running on fumes. "I'm looking at photographs of friends, some taken by friends. A lot I've lost in the last few years, or recently – good lifelong friends."

The pictures on his wall evoke memories of running mates now passed: Glenn Frey, from the Eagles. Lowell George from Little Feat, referenced with a great vocal impersonation, in the 1977 road song Cocaine. Christa Päffgen (aka Nico) with whom he shares German birth and much more. Warren Zevon, whose debut album he produced. Browne is godfather to Zevon's daughter, Ariel, and George's daughter, Inara. There's the cover of *Rolling Stone*, shot by Annie Leibovitz in 1974 ("Boy Wonder Grows Up") holding son Ethan, apple of his eye. Jackson raised Ethan as a single parent after then-wife Phyllis took a barbiturates OD in 1976. Bittersweet memories.

Everyone knows Jackson does issues. They haven't really changed. He was worrying about his life as a teenager when he wrote These Days, begging the listener, "Don't confront me with my failures", and making self-conscious adolescent angst appealing. He was concerned about the environment on his debut album, erroneously known as *Saturate Before Using*, because of the save-your-life-in-a-crisis water bag drivers carry in the desert. He's still got that piece of kit in a drawer. Central American dictatorships and dead presidents have preyed on his mind. Songs ricochet across the years. Before The Deluge was an apocalyptic lament in 1974. And now it just got worse, hence the latest recording, *Downhill From Everywhere*.

The ocean is full of oil and plastic, California catches fire and tumbles into the sea. The Beach Boys told us Don't Go Near The Water on *Surf's Up* and Jackson's an

Jackson Browne in 2021: "We're still in a fight to preserve the ideals we grew up with"



"I had never been outside Los Angeles" (above): an 18-year-old Jackson Browne with schoolfriend and fellow songwriter Steve Noonan. The pair had relocated to New York in January 1967 after Browne was invited to record a clutch of songs for Jac Holzman's Nina records, which he later disowned

old surfer. When I tell him he doesn't sugarcoat his lyrics, he takes umbrage. "Are *any* of my songs sugarcoated?" Not what I meant. "Oh, well, aren't they about something that's worth talking about? I try to find a positive outlook for our grandchildren. I'm looking for something hopeful." Rhetorical questions are a JB trope. "Do you think about this? Are you aware that half of what you breathe comes from the ocean? I don't say parts of the ocean are dying. It's inherent in the songs. When I sing, 'Do you think of the ocean as yours?' it begets a response. It amuses me. Not ha-ha. I note the response: questions hang. If people hear it and yell that's great, but I'm okay if they don't respond."

Browne's immersed in a lengthy Covid-delayed tour (as was the album), on which he's played with his band and supported James Taylor. He caught Covid in 2020. "It wasn't pretty, but not too bad." The tour across America is a caravanserai rolling into summer 2022. Arenas with Sweet Baby James, more intimate theatres when it's Browne's boys. "We're good old friends. With James I don't talk a lot between numbers – we clip along. I like doing a whole evening. It's more fulfilling. I can play out-of-the-way songs – a less compact set."

He still performs The Load-Out, a 1977 song, detailing the nuts and bolts of touring: all the towns look the same and the musicians rattle around hotel rooms. But he was so much younger then. Isn't it gruelling now? "Not at all," he replies. "We have days off now. It's pretty luxurious in comparison. Long as I get my throat back it's not an issue, which it was in the past. It becomes a problem if I sing too loud and take the edge off. The new songs are going fine but don't have the charge of recognition of old songs with years behind them."

Anyone who's seen Jackson live knows his audience is of the devoted kind. "I don't rely on that. You don't have to listen to the words but if you engage that's fine. I can't tell people, 'Look, I'm about to say something important, so you'd better listen.' I have an axe to grind on the song Until Justice Is Real. A song about racial injustice needs fewer introductions. Another new song, The Dreamer (written after a visit to Mexico he took with Linda Ronstadt), gets a conversational preface.

"I know people who aren't immigrants, also plenty who are," he explains. "I mention that my grandmother left Norway aged 16 with a family portrait for company because she left her family behind – they paid her passage. That she came from Norway and pledged herself to a new life in a new country is worth saying. We are a nation of immigrants."

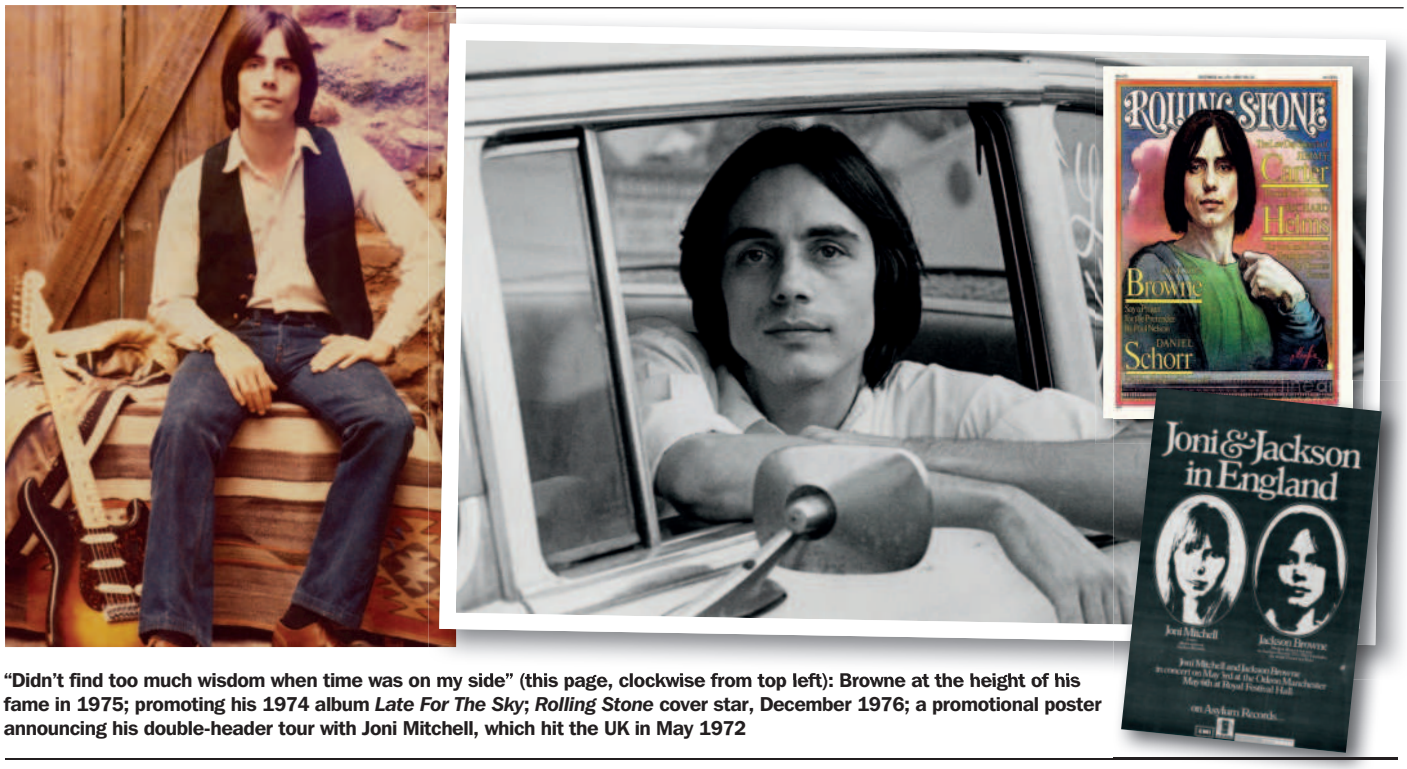
Intimations of mortality suffuse *Downhill From Everywhere*. "Yeah," he sighs, "the time we've got left. That will happen in every life. I link that to our democracy being dismantled, which I've been saying for years yet we're still in a fight to preserve the ideals we grew up with. I can't assume everyone agrees with me."

A key line on the song A Little Soon To Say admits, "Didn't find much wisdom when time was on my side/Too little information, too much time to decide." "I like that line, too, but I think you're paraphrasing me," he parries. "I try to write something that matters. I make mistakes. I know what they are. I won't deliberate because we all look back at pivotal moments that have long-ranging consequences. Mostly you're told when you're young – this is important. Alright, I got good advice and didn't always follow it. That's the size of it… God…" he tails off.

One aspect of his career Browne won't be drawn into is his relationship with Alpha females, some he supported in his teens and early twenties. Pamela Polland and The Gentle Soul first recorded his very callow songs like Flying Thing in 1968. Penny Nicholls, based in San Francisco, was another devotee who got to hear his teen toons early on. Browne made his London debut at the Royal Festival Hall in February 1971 opening for then-girlfriend Laura Nyro, an artist more Bronx and Broadway than trippy Laurel Canyon. No one had a clue about the kid with the acoustic guitar, though the following year (May 1972) he was in the same hall supporting Joni Mitchell and sharing an Asylum poster. They were an item, though Mitchell was a star while Jackson was unknown in the UK, unless you knew that Doctor, My Eyes was an American hit. Hippies may have heard Jamaica Say You Will on The Byrds' *Byrdmaniax*, 1971, or a variety of the tunes bequeathed to Nitty Gritty Dirt Band – he was briefly a member, though never in the studio with them. He was still in the shadows.

So how did he get here from there? Born Clyde Jackson Browne (the first given name a family tradition) in Heidelberg, his folks

"I GOT GOOD ADVICE AND DIDN'T ALWAYS FOLLOW IT. THAT'S THE SIZE OF IT"



"Didn't find too much wisdom when time was on my side" (this page, clockwise from top left): Browne at the height of his fame in 1975; promoting his 1974 album *Late For The Sky*; *Rolling Stone* cover star, December 1976; a promotional poster announcing his double-header tour with Joni Mitchell, which hit the UK in May 1972

moved back to the US after WW2, his dad's role as a journalist for the *Stars and Stripes* US propaganda paper curtailed. "I grew up in my grandfather's house in Highland Park," he recalls. Not just any old house, but a true architectural splendour called The Abbey in San Encino, a hand-built stone building that grandpappy Clyde constructed from scratch. Clyde built the house in the early 20th century, finished it in 1919. "It's peculiar. Made out of stone, rock and brick cut from granite and designed like a Californian-Spanish mission, except not adobe." Materials were imported from wide sources, including English and European church ruins. "There's a big – and I mean big – six-feet-across rose window, a stained-glass depiction of a Franciscan monk reading something pulled from a press by a Native American (his grandfather Clyde Nelson aka "The Sage" and his father, Clyde Jack, were highly skilled printers). "He was steeped in early Californian romanticism, a time that didn't really exist," he says of his grandfather. "It echoes missions and monks and Indians without any understanding of the genocide that went on in California when missionaries arrived from Spain followed by Anglo settlers – a steady genocide of native people. He definitely didn't have that history in mind when he built the Abbey. Neither did I when I grew up."

While mother Beatrice (nee Dahl) was daughter of an émigré his paternal lineage is Ohio-based patrician American. Pretty bohemian, it seems. Beatrice read about Frank Zappa in the *LA Free Press* and turned her son onto that man's whacked music. "Maybe bohemian," he concedes. "My dad was an amateur musician who played Dixieland jazz in bands his whole life. I was raised with memories of 30 people gathered in the courtyard and the galleries in the living room. One musician was a badass clarinettist, but they were just folks with families who got together once a week. I inherited my father's values, like reading Mark Twain. He predated me in tastes, so this is perhaps bohemian, reading Voltaire, who he loved. He introduced me to books I'd have missed: *The Boys' Life Of [Thomas] Edison* or …*Benjamin Franklin*, the writings of Cyrano de Bergerac. It was diverse compared to anyone I knew. It was pretty deep; it wasn't Beat Generation at all. My father worked really hard teaching remedial English in Compton to keep his family. In that regard he was very bourgeois. He was surrounded by horns and now I'm talking to you sitting in a room completely full of instruments. Dad's alcove where his desk sat had metal hooks on the wall with a cornet, a French horn, a sousaphone like the kind JP Souza used on marching songs such as 76 Trombones. We listened to Louis Armstrong, Bix Beiderbecke and Jack Teagarden on 78rpm records. My father walked around the house playing a trombone. He was in awe of Teagarden."

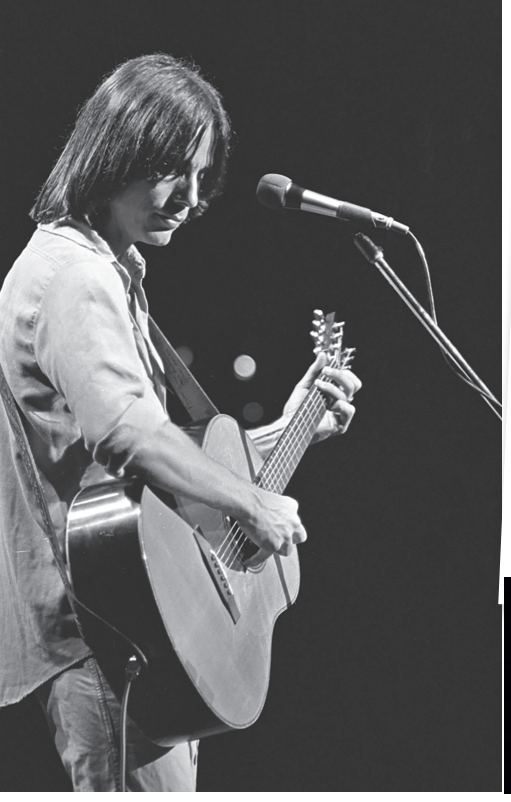
Highland Park was no longer rural when Jackson – named Scandinavian-style since his father's middle name was Jack - started school. "It was white working-class, and then Mexicans moved in. It was either gangs, or non-gangs. My gang was Los Avenues [he writes about that in the song Lawless Avenues on *Lives In The Balance, 1986*) but I wasn't rebellious. I hung out with my best friend Gabriel Curry, and we'd get jumped, meaning they beat the shit out of you. It was a gang initiation – you got 'jumped in', made you a member. People think it's sinister but it's part of Los Angeles youth history. You form allegiances. My family moved because of situations for me, my brother Severin and older sister Berbie: big fights, choosing sides."

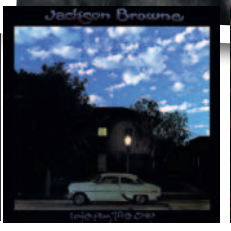
By the time he was enrolled at Sunny Hills High School in Fullerton, Jacky, as he was called at home, was a typical Orange County kid, keen on cars, surfing and girls… lots of girls. You were a lover not a fighter? He laughs, "That'd be it. In Junior High I signed up for the chorus because it was almost exclusively Latina girls, the most beautiful girls in my class. They had pet names like Chunky and Butterball, and then there was Gina. God, I was so smitten by Gina. They were really cool, they'd be like, 'Come *here*, Jacky, sit with us,' like sisters. We sang musical comedies, the Flower Drum Song, Rodgers and Hammerstein, melodies I still know today. My father disapproved. 'What are you singing for? It's not your strong point.' I was in the orchestra but gave up on the trumpet. I reneged on that deal. I wanted to sing, and I still do. You should do what strikes you."

There was family dismay that Browne quit school at the first available opportunity. His further education would be the college of musical knowledge. "I was in a hurry," he admits. "I didn't think I could learn what I wanted; school couldn't give me that experience. I missed a lot of education [*truancy had been a problem - Ed*] and information. When I was 24, I was playing in colleges and I said to my then-wife, or girlfriend, Phyllis: 'Who are these kids? Where'd they come from?' And she said, 'Honey, they're college kids.' And they were barely younger than me."

By 1966, Jackson was playing with the Nitty Gritty Dirt Band at Doug Eston's Troubadour on Santa Monica Blvd, West Hollywood, occasionally solo at Ed Pearl's Ash Grove club on Melrose Avenue. It wasn't just him: school friends Greg Copeland and Steve Noonan had their aspirations, while all three idolised Timmy Buckley, the first in their Orange County

Photos: David Gahr; Getty; Henry Diltz





"You don't have to listen to the words but if you engage that's fine" (l-r): Jackson in 1977 around the time of the tour-written and road-themed commercial peak *Running On Empty*; photographed in 1982 for the sleeve of the stand-alone single Somebody's Baby, his last US Top 10 hit to date

crew to get the coveted Elektra contract.

Jackson, though the youngest, would take the longest to make his studio mark. By the time he had released his debut album Tim Buckley was onto his seventh, *Greetings From L.A*. Browne had a manager, Billy James, who'd helped broker The Doors' Elektra deal. He was technically a minor, meaning James had no legal hold on him, but he still persuaded Jac Holzman to give his charge a try. After hearing a bunch of demos he'd made aged 18 at Columbia Records' LA studio, Holzman agreed to a demo/publishing trial for Nina Music, named after the Elektra founder's then-wife, a proviso being that he had to record in New York.

On New Year's Day 1967, Browne caught a lift with Copeland and fellow school pal Adam Saylor. It was a life-changing road trip. "My friends were going backpacking in Europe, driving a Rambler Station Wagon to an address in Niagara Falls," he remembers. "For me it was a chance to see New York City. I'd never been anywhere outside Los Angeles but so much of the music I loved I associated with Greenwich Village and the East Coast folk scene in Cambridge, Massachusetts."

Artists like Bob Dylan and Dave Van Ronk were his role models. "New York clubs were mythical to me, so I helped with the driving and gas. The others were catching a steamer. It was a very stoked dream they had: they went but I got out. It was like not going to college. I was not going to Europe. I had something else to do."

So, while his peers were heading for Morocco and India, Browne went into Jaycino Studios on 7 January and cut 17 more songs. Though he later disowned the Nina demos ("I must have destroyed at least 500 copies personally because they were so terrible") they became his calling card.

By chance, Browne's arrival in that freezing month coincided with the Velvet Underground sacking their ice-maiden singer Nico after her live performances with them veered too far off-piste. Nico was at least partially deaf. Since she only ever sang three songs with them, Lou Reed snarkily suggested she sit at the back and "do some knitting". To make amends, Andy Warhol showcased Nico at the same venue that gave birth to the Velvets' Exploding Plastic Inevitable, a Polish social club called Polski Dom Naradowy, known to English speakers as The Dom. Occupying the former Polish National Home at 19-25 St Mark's Place it was run by Stanley Tolkin, the entrepreneur and proprietor of Stanley's Bar on Avenue B and 12th Street. Femme fatales and heroin were everywhere.

Browne made a visit to the Dom in February to watch his friend Tim Buckley backing Nico, but she'd already had her eye on the lank-haired, doe-eyed boy when she spotted him at Max's Kansas City, growling to her friends, "I must have him." She soon would since Buckley wasn't that enamoured of her material and passed his gig onto Jackson who made his debut with her on 9 March ('Andy Warhol presents Nico singing the songs of the Velvet Underground').

It was another stroke of luck. Warhol's assistant and fellow filmmaker, Paul Morrissey, noticed the underage Adonis at the bar and agreed to Buckley's suggestion that he be hired as Nico's fourth accompanist – Lou Reed and Sterling Morrison having done the honours before Tim walked off. "The Dom was half a floor down off the street," Jackson sets the scene. "You stepped in and there were Warhol installations, his multimedia thing. His entourage would show up while Nico sat down and sang from behind the bar, and I strummed a quiet acoustic with the capo high up the neck."

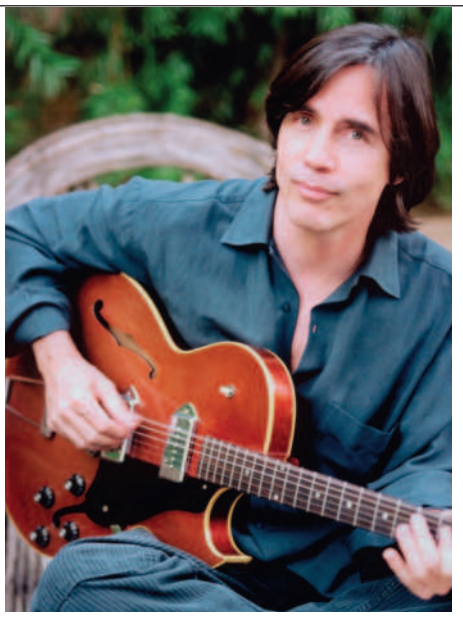
The pair were mutually smitten. Nico learned three of Browne's songs that appeared on her 1967 debut album *Chelsea Girl*. The most famous now, These Days, aka I've Been Out Walking, was a piece he'd written aged 16 while tripping on acid in an alleyway behind the Paradox club in Orange County, then adapted in the style of Buckley. "My version was influenced by him, the difference being he had this high range and I didn't," Browne says. "He could sing like a trumpet." Elsewhere, the Incredible String Band influenced Fairest Of The Seasons, and Somewhere There's A Feather, a folk dirge, was well suited to Nico's lugubrious monotone.

"So, I didn't write those songs for her," he explains. "They were written when I got to NYC. Andy was all about the journey. He asked me to play them on electric in the studio but when I opened and did my live solo set, I was acoustic. I was also penniless. I was living on Steve Noonan's floor in the Bowery, and I didn't have more than 50 bucks. I'd never been hired as a guitarist before I auditioned for Nico – the amazing, wonderful, eternal Nico.

"Paul [Morrissey] was vital because he made those films, not Warhol," he adds. "He was cinematographer, line-producer, practical right-hand man. Andy offered me a lot of money to back Nico, but as soon as the dates started, he said, 'Oh, this is way too much. Can we give you less?' Oh, OK, yeah, it's still worth it. Where I'd come from, I got paid 10 dollars a night."

He was soon in the studio with Nico and producer Tom Wilson (Bob Dylan, Velvet Underground). "I went to one day of a recording session, even less time than you'd spend on a demo. We played the songs once; that was it. I played my three and a couple of others uncredited." Browne played a Standel guitar with an Ampeg amp loaned him by John Wiesenthal, an LA

"WARHOL OFFERED ME A LOT OF MONEY TO BACK NICO THEN SAID, 'CAN WE GIVE YOU LESS?'"



Evergreen Browne: Jackson ageing gracefully onstage in 1996 around the release of *Looking East*; publicising 1997's *The Next Voice You Hear* best-of set; (inset below right) pushing 60 in 2008

surfing buddy and early guitar tutor.

Picturing the Californian ingénue amid Warhol's decadent crowd conjures a bizarre image. "Lou Reed was very malevolent, had a forbidding countenance," he says. "One of Morrissey's loops was of Lou glowering at the camera and eating a chocolate bar. But he was kind to me. He invited me to a Murray The K show after the Chelsea Girl session, a revue at the RKO Fox Theatre in Brooklyn [25 March]. It was English and American bands. I sat with Lou on the balcony, and we watched Cream's American debut [Jack Bruce playing his six-string bass], Wilson Pickett, the Blues Project [with Al Kooper and Mike Bloomfield] and *The fucking Who!* – their American debut, too. It was an astonishing evening billed as 'Music in the 5th Dimension'. Sometimes I wonder if I dreamed it all, but no, it all happened on that one night."

By this time Nico had her mitts on Jacky and they were living together on Columbus Avenue, 51st Street. "I won't talk about it," he demurs. "Is that of interest to your readers?" However, he will say, "Nico was remarkable. She collected songs, like Judy Collins did, as singers that matter from that period did. Joni Mitchell, well, she was a writer, so less so, but Collins did Mitchell, she did Jacques Brel's La Colombe, Leonard Cohen's Suzanne, Donovan's Sunny Goodge Street. She curated songs, Joni's Both Sides Now and others. Nico had this Dylan song no one heard before [I'll Keep It With Mine] and he let her do it." The pair had a brief affair in 1964, when Dylan played Nico what proved to be a *Bringing It All Back Home* outtake (his version is on *Biograph*).

"She had unheard Lou Reed songs – Wrap Your Troubles In Dreams, Little Sister, It Was A Pleasure Then, also Chelsea Girls," Browne says. "She had that Tim Hardin song, Eulogy To Lenny Bruce; no one heard that until Nico cut it. [Hardin did sing it as Lenny's Tune on *Live In Concert* later on]. She didn't like her first single [Gordon Lightfoot's I'm Not Saying] produced by Andrew Loog Oldham [with Jimmy Page and Brian Jones on guitars]. It was too melodic.

"She hated being presented as a pretty girl singer. Her direction when I knew her was very gothic: a dark foreboding like on Frozen Warnings," he says, singing the song to *RC*. That was from her second album, *The Marble Index*, a mistresspiece, no doubt? "Yeah," he agrees, "it is. She was really good but in full rebellion in response to her beauty. That didn't interest her, but she knew a lot of musicians and she just wanted to be good, to be taken seriously. She absolutely wouldn't sing what she'd done with Oldham because she wanted to do avant-garde stuff." In Todd Haynes' recent documentary, *The Velvet Underground*, Browne is heard to mention, "Andy wanted her to sing inside a plexiglass box. But Nico wasn't having it."

Browne's East Coast sojourn had another twist. He'd written a new lyric for Nico, The Birds Of St Marks, inspired partly by Byrds guitarist Jim McGuinn. "I always heard it as a Byrds song, and that was part of the writing because Nico loved The Byrds. She even said once, 'Oh, you can play something like Jim McGuinn?' Her tastes were really eclectic," he told *Rolling Stone* in 2014. "She also knew Ornette Coleman and he was responsible for the way she began to play the pump organ. He told her, 'Yeah, you should play the melody with your left hand.'"

Browne recorded The Birds… as a demo for Criterion in Hollywood, April 1970, then presented it as a stripped-down take on 2005's *Solo Acoustic Vol. 1*, before it landed with his new band on *Standing In The Breach* in 2014. The heartbroken song started out as the metaphysical 'Nico poem' in 1967. No one knows whether she heard her young lover's homage to Frozen Warnings.

In summer '67 Nico was back with on-off partner-in-crime Brian Jones. They attended Monterey Pop together. When the Stones guitarist returned to England she hooked up with Jim Morrison and they had an outrageous fling at Bela Lugosi's Castle La Paloma in Beachwood Canyon. Jackson also went to Monterey "with all my friends. It was wild, nothing like that had ever happened". My guess is he didn't bump into Nico at the hotdog stand.

In 1968 Browne returned East where he hooked up with Wiesenthal and the Stony Brook band Soft White Underbelly (later the Stalk Forrest Group and – ta-da! – Blue Oyster Cult) at their band house in St James, NY. SWU drummer Albert Bouchard told me: "Jackson had some pretty good songs, but I thought I was a better singer than him! We tried a bunch of arrangements, which he didn't appreciate. Ask him what happened to Lavender Windows." I did. He didn't.

The Underbelly had a date booked backing Browne at Anderson's Yiddish Theatre on the Bowery (this vaudeville venue would become CBGBs), with Buckley and Noonan on the bill, but sold so few tickets Tim's manager Herb Cohen told SWU's manager and fellow tribesman Sandy Pearlman to pull the show. Instead, Jackson got to support Judy Collins on 24 February at Stony Brook University. He'd played the university's gymnasium a year earlier with Buckley and Noonan. A legendary gig by all accounts.

This time, though, *The Village Voice* didn't rate the young troubadour. Their headline review was 'Jackson No, Judy Si'. The critique ran: "Not having heard him before, I expected nothing of Jackson Browne, and I got almost as little as I expected." His potential as a folk singer was dismissed; his guitar playing described as "adequate", his vocal performance dismantled.

Browne returned to California vowing

Photos: Joel Bernstein; Randee St Nicholas; Helmut Olshlegal; Nels Israelson

Masked master: Browne in the studio with engineer Kevin Smith; (right) on the *Austin City Limits* TV show last year; (inset) a flyer for a 1972 show opening for the Eagles

to up his game. He took singing lessons with Penny Nicholls (as did Zevon) while Clarence White taught him how to adapt from acoustic to electric. There were Gigs at the Four Muses folk club, a brief duo dalliance with fellow struggler Ned Doheny. Elektra released him from contract – if he ever had one.

According to Jac Holzman, "We weren't ready for Jackson, and he wasn't sure what he wanted to do."

Oh, but he did, Jac, and it wasn't playing ragtime with the Nitty Grittys. Browne, Zevon, Frey and JD Souther had become ultra-competitive tunesmiths. Jackson's up-close-and-personal relationship with Frey moved his career on apace. Consider: he wrote the first song on the first Eagles album, also its debut single, Take It Easy. According to Frey, "I don't know that we could have ever had a better opening song on our first album. Just those open chords felt like an announcement: and now… the Eagles."

Browne was living in a cramped basement beneath Frey and Souther in Laguna, Echo Park when he wrote Take It Easy. The room cost him 30 bucks a week. The song would earn him a million dollars by 1973. Jackson also co-wrote the first song on the Eagles' *Desperado* – Doolin' Dalton - and appeared on its back cover as a corpse next to Souther and the Eagles. Their third album, *On The Border*, featured his co-write on the rowdy James Dean, a leftover from *Desperado*.

"I was friends with Glenn before Eagles," he recalls. "JD and Glenn had a duo but then Glenn decided he didn't want to be a solo type or just a singer-songwriter, he wanted to be in a band, to be famous, and he did so in a stunningly appropriate way. It was like a Yes or No decision when he met David Geffen," he says of the Asylum Records co-founder and guru Mk 2 to the imminent West Coast explosion.

"Glenn, amazingly, put together Eagles," Browne reflects. "They started out doing covers like Tom Waits' Ol' 55 and they wrote great songs. Glenn finished Take It Easy for me because I'd got stuck and bored with it. He'd heard it countless times through the floorboards, and he said, 'Let me add something' so he came up with the line, 'There's a girl, my Lord, in a flatbed Ford, slowing down to take a look at me.'" The song, a crafty, faster-paced recycling of Jamaica Say You Will, became the Eagles' first anthem, and it's still the one that galvanises Browne's audience today.

"Glenn's culminating line was perfect. He knew how to sum things up. He grabbed that line like Roy Orbison did on Pretty Woman: 'But wait. What do I see? Is she walking back to me? Yeah, she's walking back to me.' He was a big Orbison fan, and he made my song universal when I'd have probably come up with something lame about an Indian standing on the corner. I wanted it to be a guy, but he went up the middle and made it about him. Now when audiences sing it, they picture themselves. The girls are in that truck and the guys can't wait to hop in. It's so teenage, it's fucking wonderful."

Back then Frey was known as Teen King, on account of the number of young California girls he'd deflowered. Glenn and Jacky had plenty in common.

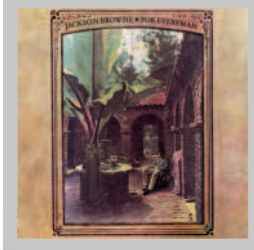
Noises off. The Earthquake Retrofit folks are at the door. Jackson's gotta vamoose. "My life is *so* scheduled," he sighs. "I have a whole team of people who tell me what to do."

And with that, Jackson's gone.

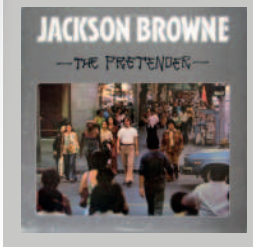
Downhill From Everywhere *is on Inside Recordings.*

JACKSON'S FIVE

BROWNE'S BEST ALBUMS

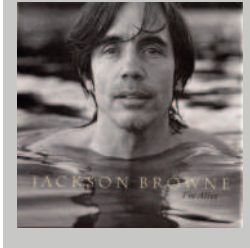


For Everyman (Asylum SYL 9013, LP, UK, 1973) **£10**
Better melodies than on his debut, plus David Lindley's multi-skilled arrival and Jim Keltner's drums make Browne sound as though he's arrived – with superstar pals in tow.



The Pretender (Asylum K53048, LP, UK, 1976) **£10**
Divided opinion, but why? Jon Landau produced. The heartbroken songs are exquisite: Here Come Those Tears Again and Your Bright Baby Blue Eyes (featuring L. George) resonate.

Running On Empty (Asylum 6E-113, LP, US, 1977) **£8**
A casual masterpiece made on the road, live and hotel rooms, or on a bus in the case of Nothing But Time. Cocaine (extra lyric by Glenn Frey) is the charm.



I'm Alive (Elektra 9 61524-2, CD, US, 1993) **£3**
Jackson's got a sense of humour! I'll Do Anything was written for Albert Brooks and the remainder is funky Jackson with a side order of Was (Not Was).

Love Is Strange: En Vivo Con Tino (Inside INR5111-0, CD, US, 2010) **£3**
His love affair with the Spanish tongue is a live Latino extravaganza, featuring peak Lindley and brilliant performances by Luz Casal and Kiko Veneno.

Photo: Lori Fletcher

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All white now: The Wedding Present in 1992; (inset, below right) David Gedge in 2020

STAR ON

Thirty years ago, Leeds indie-rock mavens **The Wedding Present** unveiled a novel plan: to release a single a month throughout 1992. The scheme saw them breaking chart records, inventing phantom guitarist injuries to fend off *Top Of The Pops* requests, and being hailed as marketing geniuses. Now they are planning to repeat the trick for the streaming age, with *24 Songs*. **Mark Beaumont** meets Present leader **David Gedge** and, while we've got him, he takes the opportunity to delve into his backstory, as recently told in a graphic novel autobiography.

Photos: Bleddyn Butcher, Jessica McMillan

45s

Most notable Elvis rivals arrive dark-shaded in the back of a Cadillac, dripping rhinestones and wracked with decades of hard-earned bitterness. Except one. He wanders up to a table outside a Brighton pub, grinning behind a surgical mask, presents you with a tote bag containing his band's two most recent vinyl albums and his autobiography in comic book form, then heads inside to buy his own pint. For he is the modestly mighty David Gedge of the semi-legendary Wedding Present, and he was never really out to kill The King.

"We had no plan, no strategy," Gedge says of *The Hit Parade*, The Wedding Present's masterful (in retrospect) ploy to release a 7" single a month for the duration of 1992. "All we wanted to do was, rather than do an LP, to release this series of singles. That was the limit of our expectation, to release these singles in the nice sleeves and do a video for each one. Suddenly people were saying, 'This is the most amazing marketing idea I've ever heard of.'"

What began as a quirky little indie project took off like a jangly pop rocket. Limited to 15,000 copies each (and now worth up to £50 a pop on a good day), January's single Blue Eyes hit No 26; February's Go-Go Dancer went Top 20; March's Three reached No 14. Following Come Play With Me scraping the Top 10 in May, demand for the singles became so desperate that queues formed at record shops each first Monday of the month, allocations sold out in hours and fans (including this one) raced around the country tracking down errant copies. By the time No Christmas (their festive single containing, as the title suggests, no reference whatsoever to Christmas) had defied the festive season onslaught to make No 25, Leeds' unassuming guitar rock pioneers – frontrunners of *C86* and masters of the frenzied emotional indie maelstrom on *George Best*, Brassneck and Kennedy, which would form the bedrock of alternative UK guitar music for decades to come – had equalled Elvis Presley's record for 12 UK Top 40 singles in a year, upturned the industry release formula, rejuvenated the ailing 7" market and developed a somewhat stand-offish relationship with *Top Of The Pops*.

"As a kid I loved it," Gedge says. "It probably shaped my musical identity to a certain extent. Then when I went to university and started the band and got into [John] Peel, it kind of became the Antichrist almost – all those terrible bands you hate are all on *Top Of The Pops*. And then suddenly we were there. So there was this kind of half nostalgia – 'it's so important, I loved that programme' – and 'should we be on here?' The Clash never did it, New Order demanded to play live, should The Wedding Present be on there? So it was quite confusing, really. RCA [their label in 1992] were like, 'You got *Top Of The Pops*! Champagne!' But we'd be like, 'Hmm, okay.'

"We could have been on every month because they were always a high new entry, but ultimately, we turned it down, which sounds terrible now. Once we were in America

– you get these tales of bands flying back to be on *Top Of The Pops* but we were like, 'We're not doing that' because it's not worth it for 15,000 singles that were already sold out by then. I remember once we said, 'Keith [Gregory, 1992 bassist]'s hurt his arm so we can't do it,' these little white lies. In the end I think they stopped asking us. I kind of feel bad now it's gone. I watch the re-runs on Friday night thinking we could have had a full year of this. I could be watching myself on *Top Of The Pops* re-runs forever."

On the handful of occasions they did show up, it was with sardonic mischief in mind. Gedge sang the brilliant Blue Eyes in his best "drunk Mark E Smith" voice, and clearly revelled in the idea of playing Three – an ode to the joys of the threesome – for a teatime family audience. For Flying Saucer in July, the band dressed in hazmat suits and *Sesame Street* masks and span on the spot during the guitar solo. "That's part of the ambivalence. I kind of regret that now as well – I'm almost messing about, really, and I suppose at the time I thought it was really funny. Now it's there forever. So every time it comes on you go, 'Oh my god, why did I do that?'"

Now, to mark the 30th anniversary of *The Hit Parade*, The Wedding Present are doing it again. Throughout 2022 they'll release one single per month as part of their latest project, *24 Songs*. "Oddly, for three decades, people have always said, 'I love *The Hit Parade*, are you gonna do it again?'" Gedge grins. "And I said no, because it's a unique thing, it was a one-off collection of 12 singles and that was part of the beauty of it. So I'm breaking my own statement."

You'll be doing encores next. "Ha, I don't know about that. I didn't want to do *Hit Parade* part two – I felt like I wanted to kind of nod in its direction but not just recreate it, so we just thought let's do it again kind of similar, so it's not A-sides originals, B-sides, covers."

January's single, in fact, flips the *Hit Parade* format, with a new song called Don't Give Up Without A Fight on the B-side and a cover of Sleeper's We Should Be Together, a duet with Louise Wener, as lead track. The Sleeper connection is strong with this one, since the band's Jon Stewart joined the Weddoes as guitarist and co-writer in 2019. "Of all the Britpop bands I think they were my favourite," Gedge claims. "I thought Sleeper had really good songs and always like Louise Wener's no-nonsense attitude with the press. I've never been in a band before with someone who's been in a bigger band! Sleeper had platinum-selling albums."

The first third of the singles are already recorded – then, as with *The Hit Parade*, Gedge will write the songs in batches as the year goes on. "The idea of actually having them all written, recorded and ready to go feels a bit like a cheat," he argues. "I really liked that we did it in four batches of three singles last time and it evolved." Gedge is confident their label for the project, Clue Records, has done enough wheeler-dealing not to fall foul of the vinyl shortage. The year-long chart invasion of 1992, though, is entirely off the cards; even without streaming having installed a glass ceiling on the singles chart for guitar bands, the subscription model of *24 Songs* makes the releases chart ineligible.

"Thirty years later, they're not the kind of people that are going to queue up outside [Brighton's] Resident records at nine o'clock on Monday morning to get that single," Gedge explains. "They'd rather pay to have it delivered by the post."

Streaming, of course, has created a two-tier system in British music. The singles chart has become the exclusive domain of playlist pop big-hitters, viral TikTok tunes and literally everything off the new Adele and Ed Sheeran albums. The album chart, on the other hand, where strong fanbases and resurgent vinyl sales are giving bands like Mogwai fresh cracks at a No 1, is suddenly an arena of fresh possibility for enduring cult acts.

"It did make me think that there was scope for us," Gedge admits, "Although if I'm honest, it's never been my overriding concern to have No 1s and to be massive. I do love the fact that you can go to record shops again now and kids are flicking through LP racks. I never thought I'd see that again to be honest; there was that period where it was just middle-aged blokes." He points across the road. "Now there's a shop over there that just opened up and it's full of kids. It's not all new music, it's classic albums as well that people are interested in."

Does he pine for the days before the algorithm started relentlessly feeding people music that sounds like the stuff they already like to keep them engaged, terrified of challenging listeners like Peel would?

"All new bands sound like stuff you like already," Gedge argues. "There's no original new bands anymore, because we've gone as far as we can with bass, drums, guitars and keyboards. Any new band is gonna sound like the Pixies or Velvet Underground or The Beatles. It would be great [to have more Peels]. However, I think that horse has bolted now. The days when there was that very important programme are gone because people don't listen with as much focus on one format. Peel was an anomaly, wasn't he? He got that much influence because he rose to that position over the years."

24 Songs isn't the only project that has consumed Gedge in recent years. The Wedding Present's last album, 2016's *Going, Going…*, was a semi-concept multimedia double following the emotional "lost weekend" of a man leaving then returning to a relationship, with each song accompanied by a short film and named after a stop on a road trip across America that Gedge took with his partner Jessica in 2014. "It was almost like being on a tour without doing the concerts," he says, revelling in the trainspotter-y side of the concept. "I became one of those people who's now visited every state in the United States of America."

Then the pandemic, he's loath to admit,

Belfast fanboys: The Wedding Present with the titular cover star of 1987's *George Best*

"I COULD BE WATCHING MYSELF ON *TOP OF THE POPS* RE-RUNS FOREVER!"

Ocean reign (this page, clockwise from above): The Weddoes in 2007; music press cover stars in 1988 and '92; Gedge's 2020 autobiography-cum-graphic novel; issue 2 of *Tales From The Wedding Present*, 2012

"came at quite a good time for us" as The Wedding Present – a self-supporting DIY concern via Gedge's label Scopitones since 2000 – were due a break after several years of solid touring in Europe, America, Asia and Australia, and he had several other projects he needed time to wrap up. There was *Not From Where I'm Standing*, last December's charity album of Bond theme covers gathered together solely from musicians who have played with The Wedding Present or Cinerama, the lush orchestral pop band Gedge formed during The Weddoes' hiatus between 1998 and 2004. "I created Cinerama to try and emulate some of those John Barry songs anyway," he says, suspiciously dodging the question of whether he's in the running to be the next 007. "Bit old for that, now I've stop dyeing my hair," he chuckles (he's been sporting a bold shock of natural white hair since lockdown began). "I should be, though. I could've wrote the theme tune, sung the theme tune…"

Like many road warriors unable to completely switch off, Gedge and The Wedding Present played numerous streamed shows during lockdown, both full band and stripped-down acoustic sets; his annual Brighton festival At The Edge Of The Sea became At The Edge Of The Sofa for two years running, delivered from his front room. This inspired an album of acoustic takes on Wedding Present songs, *Locked Down And Stripped Back*, but how did he take to virtual gigs?

"The travel aspect of things I think we missed," he admits. "And it's visceral, isn't it, to be on a stage and looking at people. You get this communication that you don't obviously get on the stream, you can see people's faces and hear their reactions. I missed not being on the merchandise stall so I can chat to people because I've been doing it for so long now there's people I've known for 30 years and it's, 'Oh, how are you doing?'"

He may have appreciated the break, but as soon as lockdown lifted The Wedding Present were back on the road. And in some towns, before: during their first run of post-pandemic shows in Ireland "on a wing and a prayer", they often weren't sure if the gig would go ahead at all, and local restrictions keeping people seated were lifted at 10pm on October 22, halfway through their set in Limerick.

"The venue half-filled the chairs, but people just ignored it as soon as we started playing," Gedge laughs. "But in Belfast there was security – as soon as anybody budged off their seat they were, 'No, sit down'." What did he make of rockers like Ian Brown and Richard Ashcroft refusing to play shows with Covid restrictions? "I don't really understand that. In Ireland, some of the concerts you had to be double-vaccinated. We did get the odd person on Twitter saying, 'So you're excluding me from this concert because I'm not vaccinated?' But at the same time, I don't understand that anti-vaccination thing because we've had vaccinations since we were kids, it's the reason why we don't have smallpox or polio – they've been eradicated through vaccinations. Why are we suddenly against this one? I don't have a lot of sympathy for that kind of attitude."

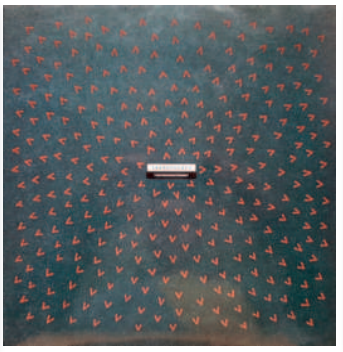
The tour is another project in itself – since 2007's 20th anniversary of *George Best*, the band have regularly toured full albums. This year sees them marking the 30th birthday of their Steve Albini-produced 1991 masterwork *Seamonsters* with a major run of front-to-back performances of the record. It's something of an event for the faithful – while 1987's *George Best* is considered the breathless encapsulation of post-Smiths indie pop ennui and 1989's *Bizarro* their bitter, breakthrough "hits" album, *Seamonsters* was where the frivolity of Gedge's conversational romantic misadventures gave way to the sheer, overwhelming weight of the heartbreak his songs embodied; guitars groaning like hearts clogging mincers, vocals like medication in the process of wearing off, eviscerating choruses roaring in like howls of devastation. It's a record with a dark, consuming magic to it; in performance Gedge doesn't speak between songs so as not to break its spell.

"It was kind of a work of art," he says of the recent seated *Seamonsters* shows. "It's almost like one piece of music in 10 parts. When I'm performing it, I feel that as well. That segment of The Wedding Present there, it's like its own band, almost."

Did Courtney Love ever apologise for slapping him at Reading 1994 because he'd worked with Albini on that record? "I only ever came into her presence once more after that," Gedge says, "and it was a rehearsal studio in Los Angeles. I don't think she even knew who I was, really. We just passed in a corridor. I don't even think she could probably remember doing it at the time because she'd had a few shandies, to say it nicely."

Seamonsters marked the point where Gedge's oft-anguished lyrics began to dig deeper than the rushes and rows of young love, echoing the human reality that teenage angst doesn't dissipate with experience, it merely evolves into something more complex. He might sometimes wrap it up in pop culture glitz – referencing comic-book heroes and villains, Bond films, classic TV and cinema and sci-fi imagery – but to this day he's among rock's most shrewd, insightful and fantastically melodic dissectors of the human heart.

"I've tried over the years to get away from it," he says, "but I'm good at it. Especially in the early days I tried to write a bit more politically or metaphorically, but I think my forte is to tell these stories in very conversational English. I think it means a lot to people, because they understand it. I always felt like: Echo & The Bunnymen, great songs, great tunes, great melodies, great voice, great arrangements... lyrics – what's he talking about? I've no idea. But Lou Reed and The Velvet Underground, you know exactly what



he was talking about. It was drug dealers, obviously, pimps and stuff. Listening to The Velvet Underground is like watching a film based on New York: you can see it all there. And that's what I've always tried to emulate in some ways."

Speaking of notable lyricists, as a writer with a clear Smiths influence, what does he make of Morrissey's support for far-right political parties? Gedge grits his teeth. "I kind of gave up on him a long time ago. I thought The Smiths were absolutely remarkable, a game-changing band. After they split up I was kind of interested in what would happen, but there was always those worrying signs with Morrissey, flirting with the right-wing imagery and all the rest of it. I've become less and less interested over the years."

Lockdown also saw the publication of Gedge's *Go Out And Get 'Em, Boy!*, a most unusual form of autobiography. Compiling a series of comic books written by David, Jessica and Weddoes collaborator Terry de Castro, and illustrated by Lee Thacker, it's a compendium of Gedge stories from childhood to band formation, from the trivial (Gedge's love for role-playing board games and addiction to schedules: "I start to panic if I feel like I'm not in control") to the unexpected.

Sections are devoted to his family's move to South Africa when he was 10, and the shock of experiencing apartheid first-hand. "It did have a profound effect on me... segregation was universal and enforced. Even public benches were designated as exclusively for whites or non-whites. It was kind of fascinating, in a way, but also very upsetting… especially when we would drive past the shanty towns. We had been a typical working-class family in England but arriving in South Africa we were suddenly upgraded into this kind of pseudo middle-class position by virtue of our skin colour. One of the first things I did when I arrived at Leeds University was to join the Anti-Apartheid Movement."

The book's chronology isn't strict, leaping around Gedge's life from his days working in a sausage factory (involving "enough fat and blood and bones to seduce you into vegetarianism. Or Gedgetarianism, in my case. Gedgetarians don't eat mammals. You can imagine the smell coming from the skip where they used to throw all the finished-with pigs' heads") to a more recent stint of living in LA as an "observer". "It's like a United States on steroids," he says of his fascination for the City Of Angels. "Surreal things happen in that city. You meet Peter Hook at a house party. Nick Frost invites you to a Hollywood film premiere. You go for a walk in the Hollywood Hills and Boris Becker jogs past. You play a gig and Keanu Reeves turns up."

It also documents Gedge's awkward early dating experiences as a "speccy, geeky" teenage maths fanatic – visiting girlfriends with no shoes on, or swinging by their work to check if he was wearing an appropriate jumper for a date – and how the foundations of The Wedding Present were built on romantic turbulence when he agreed to be in an early band with his ex-partner and her new boyfriend. "I'd started a band with her called The Lost Pandas and then she left me for someone else," he explains. "But I desperately wanted the band to continue and I also still wanted to see her, I guess, even though she was now with someone else. Then, she kind of hinted that if I didn't allow her new boyfriend to join the band, she'd leave. So I went along with it. We needed a guitarist, anyway!"

Most fascinating for fans, we get to see the events of My Favourite Dress – wherein Gedge's suggestion of an open relationship backfires in devastating fashion – play out in cartoon form. Seminal debut album *George Best*, Gedge admits, was an open diary of his romantic turmoils. "And, because of that, it was the most personal of all my albums until I went through a similar situation about 20 years later," he says. "At that point, I went through another major relationship upheaval while I was writing the songs which went on to become [2005's] *Take Fountain* album… Some of the lyrics on *George Best* sound a bit 'teenage angsty' to me now, and I don't really write in that style anymore. But then I don't need to, because I have had four decades of other experiences and observations to draw on."

And as he enters his 37th year of musical exploration, reworking rather than rehashing his glory years, he's sure trumped Elvis on that one… RC

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DRIVE,

SHE SAID

New wave pop-rock, theatrical projects, an album about PTSD and depression, *boxing*… There's more to empowered US polymath **Aimee Mann** than can be contained within a 30-word intro. So we'd better let **Rob Hughes** take it from here…

Around 20 years ago, Aimee Mann took up boxing. What started out as an exercise routine quickly grew into something of a ritual, involving intense gym sessions and rounds with her bass player while out on tour. It seemed an unlikely pursuit for a willowy singer-songwriter whose best work dealt in psychic fragility and sensitive character studies, but Mann found it invaluable in terms of her chosen profession.

"I learned so much from boxing," she says, speaking via video call from the lavishly wallpapered guest room of her house in Los Angeles. "There were definitely lessons that I felt absolutely applied to music. There's something about being able to overcome the fear of being hit. It trains you to keep your head, to not get mad and just let it go. Continue with your strategy, keep moving forward."

By then, Mann was already accustomed to fighting her corner in the name of art. 'Til Tuesday, the hit-making new wave band she led during the 80s, were eventually floored by the incessant demands of their industry bosses. Her early solo career – shaped by the impressive twosome of *Whatever* and *I'm With Stupid* – fell foul of major-label sparring at the end of the 90s. By the new millennium, Mann had wrestled herself into independence, running her own label and waging war on her old paymasters in the courts.

To varying degrees, injury of the emotional kind has been a recurring theme across Mann's career. Her last album, 2017's *Mental Illness*, was an eloquent acoustic chronicle of spiritual crisis. Now, at the age of 61, she's opted to process more inner trauma via *Queens Of The Summer Hotel*, a collection of songs originally written for a stage adaptation of *Girl, Interrupted*, Susanna Kaysen's candid account of her experience in a Massachusetts psychiatric hospital in the late 60s.

It's the first time Mann has written for a theatre project, and through the lens of someone else's source material, but she carries it off supremely well. She's also managed to bring some directly personal elements to the project. "You try to soak up what's happening and filter it through your own ideas," she observes. "I just started marking out passages in the book and writing down ideas that I thought could be scenes and episodes, or speeches or characters, that I thought needed to have a song. The book is not very plot-driven. It's more episodic, with Susanna Kaysen observing events that happen while she's there, little sketches of other people, other inmates. So, I tried to keep the essence of certain passages or characters. And I found that really interesting. It's like a puzzle to make it work for yourself as an artist. That was the challenge."

Queens Of The Summer Hotel runs deep and dark. Divided into two acts, the album not only charts one person's struggle with

depression and self-harm, but also acts as a wider discourse on grief, abuse, lost opportunity, companionship and male attitudes to women. By contrast, the music feels lighter in tone, and very much in the classic theatre tradition.

"Because it takes place in 1968, I wanted it to sound a little like music from that era," Mann explains. "But more kind of like Bacharach or Sinatra, rather than rock music. So, I listened to some of that stuff. I also listened to theatrical soundtracks, like *The Roar Of The Greasepaint – The Smell Of The Crowd* [1964]. I just went on this huge Anthony Newley kick towards the end of it. I think he's such an amazing presence and still very underrated. I mean, he wrote and starred in musicals. That's kind of crazy."

Mann brought it all to fruition with the help of various musicians, none more vital than Paul Bryan. A long-time collaborator and trusted pair of hands, Bryan served as *Queens Of The Summer Hotel*'s producer, as well as orchestrator of strings and woodwinds. The album is centred around piano, with Mann's voice at its elegant narrative core. "I wrote almost all the songs on piano because that was a sound that I really wanted," Mann says. "And that idea of writing for a theatrical piece made me feel like, 'Well, I can really try anything here, take it outside the box.' Stand-up bass kind of takes the place of kick drums, to give everything a really subtle pulse. There were a couple of specific sounds that I wanted. One of the subtext back stories in my mind for this character – and this is nowhere in the book, I just made it up – was that she'd been training to be a concert pianist. So, I wanted a flavour of classical music in there, some twinkly kind of Mozart things here and there, or things that would hint at Chopin or Debussy."

The album may represent a shift from the sound of *Mental Illness*, but there is an overlap in terms of themes and subject matter. *Queens Of The Summer Hotel* could easily be a companion piece. Mann agrees. "I'm using more specific people and characters here, though I still end up bringing my own experience to it," she says. "About 20 years ago I spent some time in a treatment facility. Trauma facilities are more about people dealing with things like PTSD and depression and eating disorders, alcoholism and drug addiction, that kind of thing. Maybe manic depression, too. I got to know a lot of people who were on a different spectrum of mental illnesses, so I used that experience in writing some of these songs."

Mann and boys (from top): Aimee in 1995; paying dues with 'Til Tuesday; the blonde, ambitious one on their two album sleeves

Mann selects the thoughtful, intense Suicide Is Murder – based on Kaysen's own suicide attempt – as an example of imprinting *Girl, Interrupted* with her own observations: "I was mindful of keeping the essence of her original idea, but during the bridge I sing, 'Beware, 'cause anyone who knew you will be cursed/And part of them will also die.' That's me dealing with friends who have committed suicide. I was good friends with a singer-songwriter named Scott Miller from [Bay Area power pop band] The Loud Family, who killed himself. And the son of a good friend of mine, Oskar Eustis, who's the creative director at the Public Theatre in New York, committed suicide. I've had many talks with Oskar about it and the devastation that it leaves behind is so profound. So, as I was writing the song, I literally couldn't go on without interjecting that kind of counter idea."

The knocks came early in Mann's life. Born in Richmond, Virginia, her parents divorced when she was three. Soon after, her mother and new boyfriend kidnapped her and went travelling, finally ending up in the UK. Mann's father hired a private detective to seek her out, though it took a year before she was finally found and brought home. She was greeted by a new stepmother and a couple of stepbrothers. Mann didn't see her own mother again for another 10 years.

Mann's aforementioned spell in an Arizona treatment centre, in 2002, was the direct result of unresolved childhood trauma. She was admitted with PTSD, suffering from anxiety, depression and acute dissociation. Given her background, life as a touring musician meant the psychological triggers were never too far away.

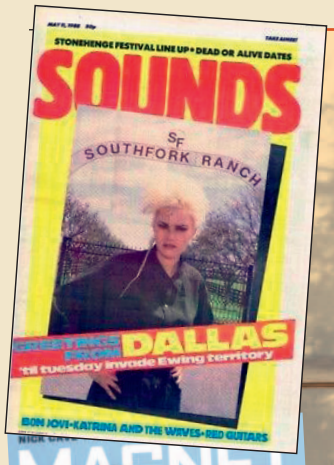
"Being on the road was probably traumatising for me on a personal level, just from my past family stuff," says Mann. "I think I was in a constant sort of flashback horror mode because of that kidnapping event. And it made it much harder for me than it would've been for somebody else. It really did fuck up my head in a lot of ways."

As a youth, her transition into music hadn't been easy, either. Mann first picked up her brother's guitar aged 12, while she was recovering from glandular fever. When she told her family she wanted to be a musician, she was openly mocked. It didn't deter her, though. "I started trying to write songs when I was 14 or 15," she recalls. "I thought that angsty topics would really be the ticket, but I didn't know how to express myself with the right words. I started by trying to emulate Bob Dylan, which is the worst thing you can do. For somebody that doesn't have any talent, it's just deadly."

Freed by the possibilities of punk, and citing Patti Smith as an early role model, Mann enlisted at Boston's prestigious Berklee College Of Music. She quit 18 months later to join a local punk outfit, Young Snakes. Before long, she left to form her own band, 'Til Tuesday.

Mann suddenly found her calling. Formed in 1982, 'Til Tuesday allowed her pop classicism – informed by the likes of Neil Young, Elton John and The Beatles – to flourish, her tasteful melodies speared by lyrics that often dealt in dysfunction. The band were eventually snapped up by Epic, hitting big

Photo: Kate Garner



Liberated woman: Aimee Mann in 2012, long free of the major label shackles; (inset) gracing the cover of *Sounds* in 1986 and US magazine *Magnet* in 2017

"I HAD A HUGE CRUSH ON NOEL GALLAGHER. I FELT LIKE WE WERE VERY SIMILAR"

almost immediately with Mann's Voices Carry, a Top 10 success in the US.

An inviting pop song at surface level, Voices Carry was far more troubled at source, addressing themes of repression, abuse and controlling behaviour. "I actually wrote it about somebody else," Mann reveals. "But I gradually realised that this was a way to write about yourself, because you find out where you intersect. So as time went on, I realised that I could talk about my feelings, albeit with a bit of camouflage. What I really love about songwriting is that you can talk about the most real personal subjects, but you can cloud it in language so that you're the only person who knows what you're talking about."

'Til Tuesday made three studio albums (two of which were certified gold), but were undone by a mixture of record company interference and artistic ambition. While the label was intent on maximising the band's commerciality, Mann was eager to move on. "I started writing more songs on acoustic guitar and I wanted to do more of a folky thing," she explains. "And that didn't suit everyone." The ensuing legal wrangles meant that Mann was prevented from starting a solo career until the early 90s.

Signed to US indie label Imago, Mann fulfilled her promise on 1993 solo debut, *Whatever*. The album was bursting with guitar-centric songs that showcased her self-possessed delivery, melodic nous and sharp-edged, conversational wordplay. The follow-up, 1995's *I'm With Stupid*, was even better: louder, more vitriolic, her emotional vulnerability offset by lyrical barbs aimed at all those who had so far impeded her progress.

I'm With Stupid was written during a nine-month stay in London, though mostly driven by Mann's love of American artists like The Loud Family, Liz Phair and The Posies. Allied to a guestlist that included Bernard Butler, Neil Innes and the Squeeze pairing of Chris Difford and Glenn Tilbrook, the album took on a distinctly cross-continental flavour. There was even one song, You Could Make A Killing, that came out of a brief infatuation with Noel Gallagher. "I had a huge crush on Noel," laughs Mann. "And for no reason. I felt like we were very similar, melodically, so it was kind of like a musical crush. But yeah, I just had this sort of thing where you pick somebody out of the air that you don't know and put all your feelings on them. I also did that with Ray Davies, who I actually opened some shows for."

Frustratingly, Mann's forward motion was arrested by more label problems. Imago folded prior to the release of *I'm With Stupid*, resulting in the album's shift to Geffen. Despite decent sales and critical acclaim, Mann's new bosses saw her as a problem. Mann was soon engaged in a bitter stand-off.

"The message I'd get would be, 'This isn't commercial enough. We don't hear a single, go back in the studio,'" Mann winces. "And I was like, 'Well, I don't know what a single is!' And just to be told that a record wasn't good enough, or wasn't finished, made me particularly crazy. I was so tired of being in the major label system or getting bounced from one label to another. So, I was really ready to go. Then at some point I was told I could leave, which I couldn't believe, because I'd been fighting with them forever."

This coincided with Mann's involvement in the soundtrack to Paul Thomas Anderson's 1999 drama, *Magnolia*. Her songs dominate the set, crowned by the exquisite Save Me, an outsider's hymn that was nominated for both a Grammy and an Oscar. Mann performed it at the following year's Academy Awards, by which time she'd finally broken free from Geffen and was in the process of setting up her own imprint, SuperEgo.

Mann also bought back the rights to *Bachelor No. 2*, the unreleased album that had been at the heart of her struggle with her previous employers. In the wake of *Magnolia* and Save Me, which gave her a marked popularity spike, Mann felt newly liberated.

"I was able to just record the way I wanted to and experiment a little," she says of finally being in charge of her own destiny. "And to write the kind of songs I wanted. I never thought my music was inaccessible in the first place, but it was so good to be free of that Alice in Wonderland feeling, where you just can't understand what's happening around you."

Initially issued on her own website, where it shifted in decent five-figure numbers, *Bachelor No. 2* went on to sell well over 200,000 copies on full release. "Compared to other artists who were selling two million

records, that wasn't very much, but it was just huge for us," Mann points out. "And it meant that I could put all that energy I'd wasted into actually just doing my job."

The follow-up, *Lost In Space* (2002), which arrived in the wake of Mann's court action against Universal (Geffen's parent group) for releasing an unauthorised best-of, fared even better. Her decision to go it alone seemed fully vindicated. "All I wanted to do," she says, "was make a living by keeping on making music."

SuperEgo has continued to sustain Mann ever since. As an artist with enduring appeal, heaps of kudos and a fiercely devoted fanbase, being independent clearly suits her. Besides, she was never interested in stardom.

"I look at someone like Taylor Swift and I don't know how she does it," Mann declares. "You have to be like a superhuman person who doesn't get stressed, because stress will exhaust you. And it takes an enormous amount of energy to have these sorts of intense, short, meaningful conversations with people 100 times a day, so that everybody comes away feeling like, 'What a great person!'

"Just doing extensive tours is fucking exhausting," she continues. "And it's very isolating: you're in a really weird world, your sleep is disrupted. There's a lot about it that just isn't fun. I was super-famous for, like, a minute, with 'Til Tuesday in the 80s. But to have people stare at me in airports was alarming, because you can't assume it's because they know who you are and they're fans. It's very disconcerting. I just have this animal instinct of, 'Somebody's staring at me. That can't be good.'"

Mann doesn't box anymore – "I think I'm too old now. And let's face it, it's pretty hard to box if you're wearing contact lenses or glasses" – but the sport continues to exert a pull. Inspired by the format of *Queens Of The Summer Hotel*, her next project will be a musical version of 2005's *The Forgotten Arm*, a concept album centred around a runaway boxer and his girlfriend during the 70s.

"It's a record that doesn't really have a story, except this vague idea of a road trip these two people go on," she expands. "So, I need to figure out something that incorporates-- some of the songs. It's an interesting puzzle. Working on *Girl, Interrupted* has been very instructive, because I feel I know more about structures of musicals and the things that work."

Reflecting on nearly 40 years in the industry, Mann is thankful that she's always held true to her instincts. The adversarial forces that at various times threatened her livelihood were nothing compared to the value of her music.

"I think I was right to be stubborn and hold out," she concludes. "At the end of the day, all you have is your reputation and your music. You don't have anything else, so I'm happy that I stood up for that. I'm proud of what I've done." RC

Queens Of The Summer Hotel *is out now on SuperEgo.*

Flower power: Aimee Mann in 2021 and (inset right) in 1992, before the release of her debut album *Whatever*

MANN ALIVE

Five of Aimee's finest

'Til Tuesday *Welcome Home*
(Epic FE 40314, LP, US, 1986) **£12**

The second effort from the Mann-fronted quartet is a step above 1985 debut *Voices Carry*, with the singer/bassist taking on the greater share of songwriting duties. The country-tinged Coming Up Close, in particular, marks her out as an uncommonly gifted storyteller.

Aimee Mann *Whatever*
(Imago 72787-21017-2, CD, US, 1993) **£3**

Co-produced by multi-instrumentalist Jon Brion, who also co-wrote several songs, Mann's solo debut is an understated beauty, landing somewhere between chiming guitar-pop and lucid indie-folk. 4th Of July and Jacob Marley's Chain stand out, while Roger McGuinn guests on Fifty Years After The Fair.

Aimee Mann *I'm With Stupid*
(Geffen GED 24951, CD, US, 1995) **£3**

Mann's second solo affair is darker and heavier than *Whatever* and comes rammed with guests (most notably Bernard Butler and the songwriting arm of touring partners Squeeze), but feels more directly personal, not least on cautionary tale Long Shot and the fractious You're With Stupid Now.

Aimee Mann *Bachelor No. 2 or, The Last Remains Of The Dodo*
(SuperEgo SE003, CD, US 1999) **£3**

Finally free of major label interference, and still riding the success of her work on the *Magnolia* soundtrack, Mann toasts her independence with sublime kiss-off ballads Calling It Quits and Nothing Is Good Enough. Elvis Costello, one of her heroes, co-writes The Fall Of The World's Own Optimist.

Aimee Mann *Mental Illness*
(SuperEgo SE 042, LP, US, Canada & Europe, 2017) **£35**

Mann's own description of this as her "saddest, slowest and most acoustic" album doesn't seem overly inviting, but in reality, it's a spare, thoughtful and beautifully judged study of the complexities of human nature, with subjects ranging from Donald Trump to actor Andrew Garfield.

Photo: Anton Corbijn

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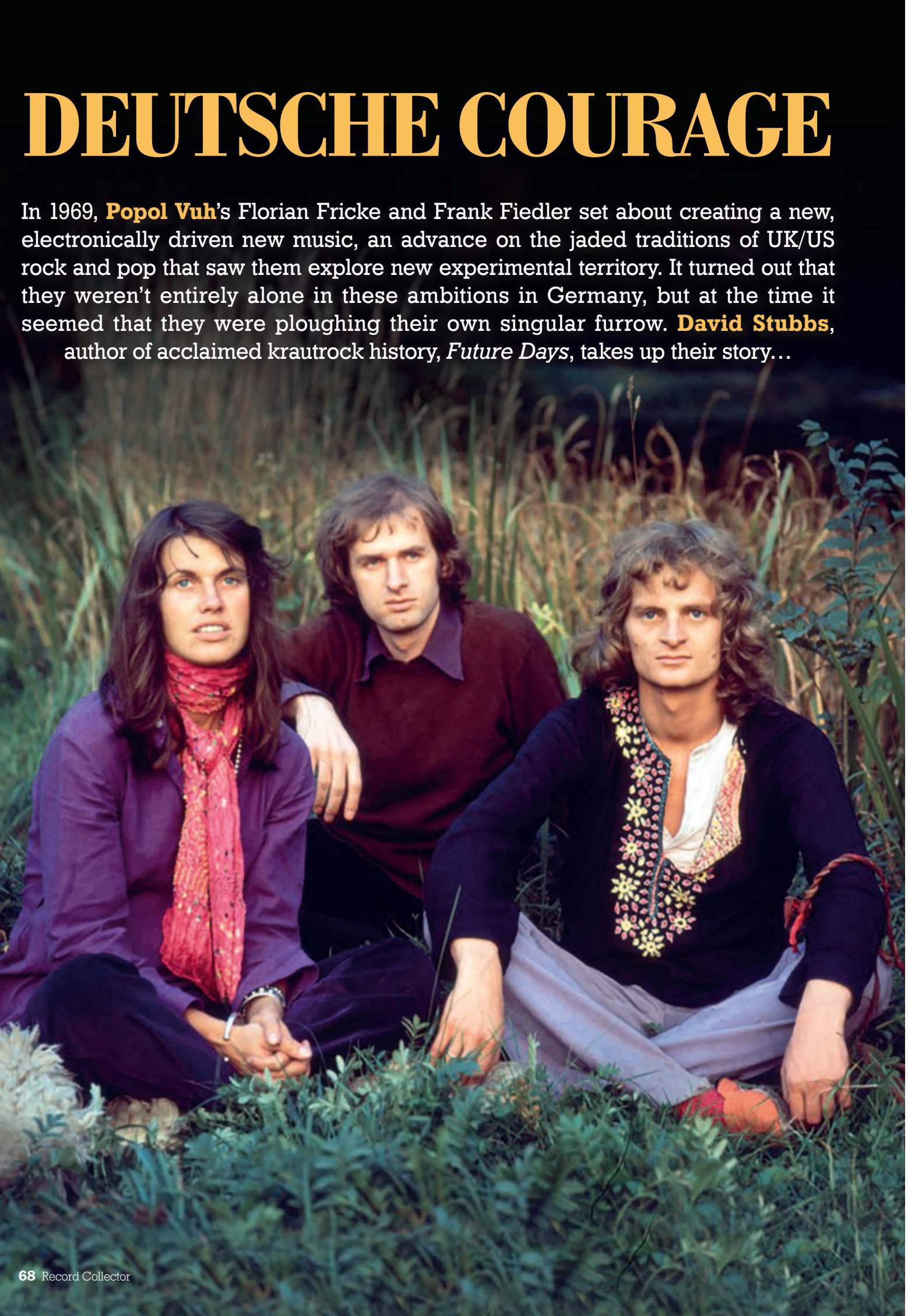
DEUTSCHE COURAGE

In 1969, **Popol Vuh**'s Florian Fricke and Frank Fiedler set about creating a new, electronically driven new music, an advance on the jaded traditions of UK/US rock and pop that saw them explore new experimental territory. It turned out that they weren't entirely alone in these ambitions in Germany, but at the time it seemed that they were ploughing their own singular furrow. **David Stubbs**, author of acclaimed krautrock history, *Future Days*, takes up their story…



"I think my music is very modern and very old. Together," said Popol Vuh's Florian Fricke to *Sounds*' Sandy Robertson in a rare 1981 interview. And, when asked with whom he felt an affinity in the contemporary music scene, Fricke replied: "Gustav Mahler, Pharoah Sanders . . . and I like JJ Cale, too. [But] the highlight in my imagination is to imagine – how the young King David played his harp, very ancient."

The extraordinary range of Vuh, from pastoral to electronic, from thunderous drones to ethnic percussion, is further evidenced on the follow-up to Popol Vuh's *The Essential Album Collection Vol 1* (2019) on BMG*: Vol. 2 – Acoustic & Ambient Spheres*, a four-LP vinyl box set featuring the albums *Seligpreisung* (1973), *Coeur De Verre* (1977), *Agape-Agape/Love-Love* (1983) and *Cobra Verde* (1987). These are albums which, while working to Fricke's own lights, colourised the sonic environment for decades to come.

Founded in 1969, Popol Vuh were foundational in the krautrock movement, though they would have been bewildered, insulted even, by the term "krautrock" and considered themselves part of no movement, following as they did their own, very singular path. Frank Fiedler, one of the co-founders of Popol Vuh, speaking to me from his home near the Englischer Garten, a large public park in Munich, says: "Tangerine Dream were on a similar path to us – Florian played Moog synthesizer on their album, *Zeit*. But Kraftwerk, to me, they were too shallow – hit music."

Nevertheless, in common with the likes of Faust, Can, Neu!, Kluster, Tangerine Dream and Kraftwerk, Popol Vuh were striving for an absolute originality, a new purity of sorts in which electronics played a significant role, which left behind the conventions of Anglo-American rock in search of fresh instrumental plains, in which ambient noise, drones, beatlessness and repetitive beats were significant features of the new topography. This quest took place against a background of great political and spiritual turmoil in West Germany, a reaction by young people not only against American imperialism but also their own parents and grandparents and their silence about the historical misdeeds of their own generation.

"Oh, yes. We had fights with our parents," recalls Fiedler. "But fortunately, my parents weren't Nazis. My father was a master baker and he was never in the party. He was involved in the war as a simple soldier, in the Luftwaffe. He was in Sicily and Crete. He carried a little 8mm movie camera with him. And I have the material he filmed in digitised form. I'm working with my brother to make a movie out of it.

"As for the conflict, especially in 1968; that was the year I went to Berlin to study film," he continues. "This changed a lot for me. In Kiel, the town where I had come from, the first student demonstrations had taken place. When I got to Berlin, it exploded. It was an international protest against the war in Vietnam, not so much related to our parents! But this was always boiling in the background.

"But Florian and me were on another trip ourselves, we weren't that political," he explains. "We felt that if art is political, then it is not art. Especially Florian's art, which was very serious, going right into the sound of music and looking for the meaning within it. This has nothing to do with left or right."

Despite the communal ethos of West German experimental music in the late 60s and early 70s, Florian Fricke was the undoubted leader of Popol Vuh and its principal composer. He came from the sort of wealthy background that is of great assistance when devoting large amounts of time to the contemplation of higher, non-material matters.

"I began to make music when I was 11," he told Sandy Robertson. "Classical piano. I went to a special high school for music when I was 15, though people usually go there when they're 20 or so. But my father convinced the authorities of the school that I was ready."

He continued his studies at Freiburg and, later Munich, regarding himself to be a wholly classical creature, in the tradition of Mozart and early polyphonic music. In Munich, he turned his attention to film also, even taking paid work as a film critic for magazines such as *Der Spiegel*. This crossover brought him into contact with another film enthusiast, Fiedler, who had taken up his soldier father's interest in the camera.

"We met in Munich at the end of 1969, I think," says Fiedler. "In Berlin, we had this professor who was also a movie director. And he did a camera course. And there was a very noble villa which contained a lot of editing rooms full of equipment and also an Ampex video room. And I trained on that. One day I met a woman, Karin Ehret, who asked me if I could make a camera for her. This was new for me – I had some cameras from my father's time. She said she wanted to make a movie about Pasolini for West German TV.

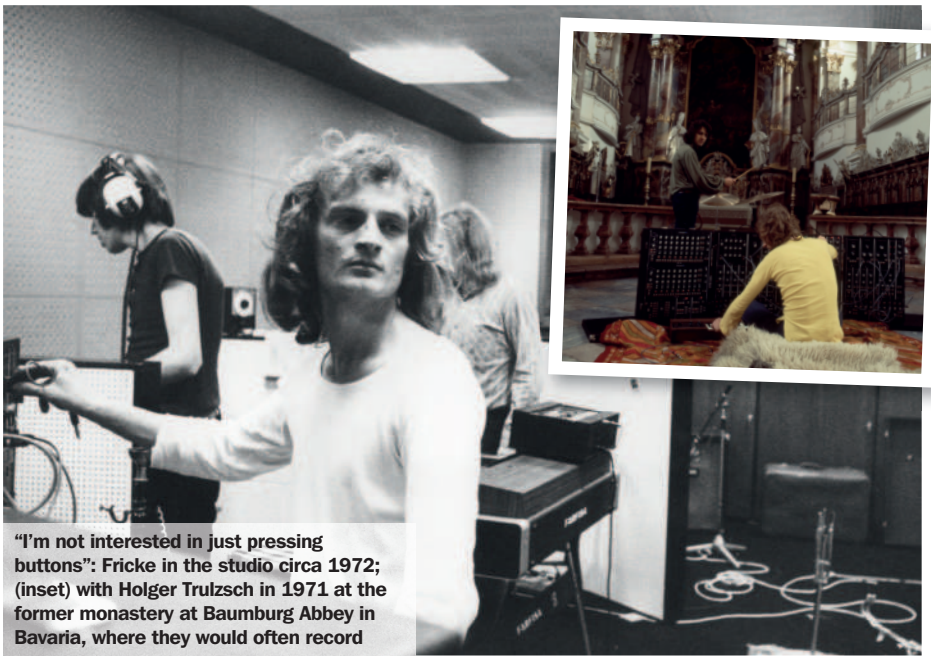
"So, I agreed, I came to stay in Munich at her apartment and, one day, Florian arrived – he knew her. We spent time together, drinking, smoking. And he had a very old farmhouse in the mountains. He told me he had this Moog machine and asked if I would come up and help him with it. So, I travelled up to the mountains and we started to test out the machine. With my technical understanding, which he lacked a little bit, we discovered what this crazy new machine could do."

"WITHOUT DRUGS, PEOPLE WOULD STILL BE SITTING IN TREES TODAY!"

Pierre Henry and Pierre Schaeffer had made electronic music in the late 40s, using oscillators – but their equipment was a hundred times bigger than the Moog, which was really compressed. The Moog machine was one of only two which existed in West Germany at the time – the other was owned by Stuggart composer Eberhard Schoener. It was beyond the reach of most of Fricke's impecunious contemporaries. Fricke also discovered, talking with Fiedler, that they had a common interest in the ancient Mayan text from which Popol Vuh took their name.

"It was one of the first conversations we had, about Popol Vuh, what it meant, what it had meant for the evolution of those tribes and their later chaos," he recalls. "Florian had a very good translation of it. All of these texts, they talk about the same things that we are suffering today."

Fricke described the impact of the text as "like a thunderstorm". It was the foundation of his mission to explore through sound what Fiedler, in his film *Scold Mankind,* describes as



"I'm not interested in just pressing buttons": Fricke in the studio circa 1972; (inset) with Holger Trulzsch in 1971 at the former monastery at Baumburg Abbey in Bavaria, where they would often record

the "ur tones" that are common to the founding of all religions, before and after Christ. Not just the Vuh, the founding myth of a lost South American people, but also the Bible and the *Bhagavad-Gita*, the 700-verse Hindu scripture in which Krishna imparts the doctrine of the path to devotion. "Florian and I were very interested in this sort of thing. If you look at my movie *The Wheel Of Recurrence*, this looks at texts that are also before Christ," says Fiedler. "The religion of Buddhism arrived in Tibet 600 years after Christ, but the idea came 600 years before. Naturally, we were curious about this. What was the 'poetic' of their philosophy? The enigma of the cosmos? We are Germans, maybe this curiosity is coming from this, always to get behind this enigma."

"HERZOG WOULD BE READY TO SEDUCE ANY NUN, AND I WOULDN'T!"

If krautrock was about creating a music of new beginnings, after the terrible fall of the Third Reich and the still-incomplete reparation in the postwar era, then Popol Vuh proposed a spiritual reset, harking back to the beginnings and first principles of the world's civilisations, East and West. However, this involved a good deal of musical modernity and eclecticism.

"We listened to very different forms of music – everybody," says Fiedler. "Working in the film academy we were very curious, we looked for stuff we could use in our movies. Pierre Henry was a big influence on me in the late 60s. There was a free music movement back then. Before that, I had been a fan of The Beatles, right from 1962 onwards. Also, Aynsley Dunbar. His album *The Aynsley Dunbar Retaliation*. It had a great purity, I found, a very pure blues-rock sound. But really, we listened to everything.

"The mid-60s were the first time that stereo headphones came out," he furthers. "And that was a completely new experience. We lived on headphones for hours. Today, this is completely common. Florian came from the background of European classical music. He was a real archive of hundreds of years of music, nearly all of which he could play at the piano. On the other hand, we had the rock music upcoming especially from England and the United States. But we always sought out the most serious stuff, the most serious rock music, the real, bluesy stuff. We weren't interested in the shallower, hit stuff. So, there was a crossover with the non-pop aspect, the use of choirs, but also on the other sound, [Danny] Fichelscher and his guitar – but even then, he was playing with great ambition, pretension."

Fricke and Fiedler worked closely together on Popol Vuh's first two albums, 1970's *Affenstunde (Hour Of The Monkey)* and 1971's *In Den Gärten Pharaos*. Fiedler was credited with "synthesizer mixdown", enabling Fricke to explore the possibilities of the Moog in extended, instrumental pieces like Ich Mache Einen Spiegel (I Make A Mirror), whose immersive, reflective, cleansing, roiling, babbling electric waters were like nothing that had previously been undertaken. This was months before Stevie Wonder would conduct his own, equally radical, profoundly soulful but very different investigations of the Arp and Moog synths on 1971's *Music Of My Mind*. The effects of these albums, which involved not just the Moog synthesizer but ethnic percussion and vast organ drones, were at once ecstatic and foreboding. Fricke himself variously described the music as "bitter" and "not for enjoyment alone" but also as "a mass for the heart".

Fricke was partial to immersion in mind-altering substances, something which would not have won the approval of the straight-edge Edgar Froese when they collaborated briefly on Tangerine Dream's 1972 album *Zeit*. He was also conscious of the appeal of Popol Vuh's music to potheads. "My music was especially geared to this clientele – I did not make music for classic music lovers," he said. Fiedler, however, is, to say the least, unrepentant about the use of drugs in and around the creative process.

Sphere art attack – Popol Vuh in 1971 (l-r): tabla player Bettina von Waldthausen, Frank Fiedler, percussionist Holger Trulzsch, Florian Fricke

"Without psychedelic drugs there would have been no human evolution." he declared this year in an interview with online magazine *It's Psychedelic Baby*, and he reinforces the point with me. "The evolution of mankind was under the influence of drugs, in my opinion, especially the great inventions. Of course, we have to distinguish natural drugs from plants, and artificial drugs from pharma. Some drugs have been common over thousands of years: wine, hemp, opium, mushrooms. All those people who helped mankind evolve used these, there was no restriction in this way. Christ's church was the first to restrict it. But without these drugs, people would still be sitting in trees today.

"It's always a question of abuse," he adds. "If you abuse hemp, you get ill. It's a question of quantity. But the idea of eliminating these drugs altogether is completely wrong, dumb. It takes away the progressive kinetics from our society. I'm 76 years old, I am allowed to say these things!"

By the time of Popol Vuh's third album, however, and to Fiedler's initial chagrin, Fricke decided to give up the Moog synthesizer. "I found a certain woman-voice on the synthesizer on the second album [*In Den Gärten Pharaos*] and after that I was no longer interested. I am a conservative artist, not interested in just pressing buttons. So I went back to the piano," he told Sandy Robertson.

Popol get ready – the 1973 line-up (l-r): Conny Veit, Klaus Wiese, Danny Fichelscher, Robert Eliscu, Florian Fricke

"Sometimes the power would vary so you couldn't always get the same sound on the synthesizer. It's too dependent on the machinery. It's nothing human. The piano is more direct. That's when I realised that I'd probably be happier if I lived my life with music that had acoustic instruments."

Fiedler and Fricke parted company at this point, though they remained in touch. Popol Vuh's third album, 1972's *Hosianna Mantra*, was very different in feel from its predecessors, achieving a sense of pan-ethnic cleanliness through the use of oboes, 12-string guitar, tamboura, cembalo and the vocals of Djong Yun. It won many fans over the years, including Kate Bush, but compared to the bank-breaking flow of the first two albums, it is, though magisterial, almost ornate, a distinct harbinger of genres like world music and New Age, whose names had not yet been coined (though it is hardly fair to describe Popol Vuh as New Age, as they so frequently are – their music is more Ancient Age).

In their mid-period, and with guitarist Daniel Fichelscher and vocalist Renate Knaup now well established in the group, Popol Vuh struck up a memorable partnership with the director Werner Herzog, on whose 1972 film *Aguirre, The Wrath Of God*, they had provided soundtrack music. They would also provide the soundtrack for, among others, Herzog's *Herz Aus Glas* (Heart Of Glass, 1976), *Nosferatu The Vampyre* (1979) and *Cobra Verde* (1987).

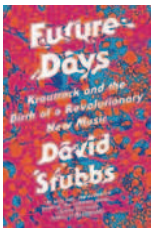
Fricke had great respect for Herzog, as a man unchanged by fame, who followed through on his projects and still "drank his beer from the bottle". However, he was an odd match for the director and shied away from the madness and misfortune that followed him. "Too much the darkness," said Fricke of Herzog, speaking to Sandy Robertson. "The big difference between us is that Herzog would be ready to seduce any nun and I wouldn't! I was always afraid that he'd go crazy. A great German actor has said that Herzog can only work with dwarves, crazies, freaks and Klaus Kinski."

However, Popol Vuh provided the perfect soundtrack for Herzog's films such As *Aguirre, The Wrath Of God* and *Fitzcarraldo*, involving as they do physical and moral squalor, descent into various abysses of futility, folly and greed, embodied by Kinski, as wayward and troubled a character off the screen as he was on it. Popol Vuh's music, with its higher bucolic hankers, its feeling of spiritual ascent and quest for purity, provides the perfect counterpoint to all of this, a cleansing contrast to the hellish events Herzog depicts on screen.

As for Fiedler, he did eventually rejoin Popol Vuh towards the end of Fricke's life and career, including the final Popol Vuh album *Messa Di Orfeo*, which comprised music played to accompany an audio-video-light installation in the Labyrinth of Molfetta, Bari. "We were always in contact. We had a lot of talks about his music, and he enjoyed that inspiration. We also hung around a lot in the studio. The last three or four albums we worked together more intensively, especially the very last one. This was combined with a movie project, too – we made a show in Southern Italy, in front of 2000 people. Florian had a choir, there were movie projections. There was a record released and also a film, which was not."

Since Fricke's death following a stroke in 2001, aged only 57, Fiedler has paid homage to his old friend and comrade, not just in films such as *Scold Mankind* but also working with ex-Vuh members such as Guido Hieronymous. He issued on Bandcamp an album, *Popol Vuh Beyond*, featuring his own compositions as well as Tibetan samples from Friedemann Wieland. However, he misses Fricke, who departed this world far too soon.

"We were similar, Florian and I, but as in every close relationship, there will be some fights," he admits. "You cannot avoid it. But overall, it was a very creative time we had together. The death of Florian was a big loss. He was an archive of music and now he is gone. Of course, he is still with us in the many records he made but he was too young to go when he did. Now, with modern technologies, from cameras to musical instruments, we have much more opportunity to make our art. Back then, everything was so much harder and more expensive. Now I have my own editing equipment. What we might have done together…" RC

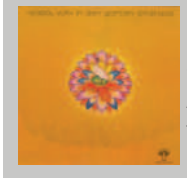


Popol Vuh Vol.2: Acoustic & Ambient Spheres ***4LP vinyl box-set plus individual CDs of*** **Seligpreisung, Coeur de Verre OST, Agape-Agape Love-Love** ***and*** **Cobra Verde OST** ***are on BMG, remastered with unreleased tracks. David Stubbs'*** **Future Days** ***is published by Faber.***

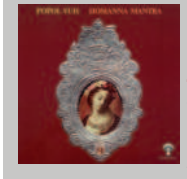
MOOG FOR MODERNS

POPOL BULLION

Affenstunde (Liberty LBS 83 460 I, Germany, 1970) **£250**
With its title hinting at the longstanding theme of human evolution, *Affenstunde* is a bubbling, primordial exercise in extended electronics, recorded while groups like Kraftwerk and Tangerine Dream were still casting around for their own sense of musical identity and the equipment on which to realise it. A Moog masterpiece.



In Den Gärten Pharaos (Pilz 20 21276-9, Germany, 1971) **£100**
Ably assisted by the technical nous of Frank Fiedler, Fricke further explores the possibilities of the Moog but also incorporates African and Turkish percussion and natural sound effects into his sound palette. Side two, comprising the single title "Vuh", is dominated by a foreboding organ chord, hanging high in the rafters like a disapproving God.



Hosianna Mantra (Pilz 20 29143-1, Germany, 1972) **£300**
On this album, Fricke pointedly renounced his synthesizer, having felt he had achieved all he could on the instrument. He did, however, expand his range, taking in elements of classical, Asian music and rock, with guitarist Conny Veit and Korean vocalist Djong Yun featuring on an album that stretches expansively across time and genre, and upwards into the heavens.

Coeur De Verre (Egg 900 536, 900.536, France, 1977) **£50**
An all-instrumental release, this was the soundtrack to Herzog's *Heart Of Glass*. With its insistent, trance-like grooves drawing again on multiple strands of music from ancient to modern, this was the ideal soundtrack for a film in which, Herzog insisted, all of the actors performed under hypnosis.

Agape-Agape/Love-Love (Uniton Records U 015, Norway, 1983) **£30**
Driven by choral chanting courtesy of Renate Knaup, ritualistic raga-rock and the inspiration of the Persian poet Rumi, this was an album Fricke himself regarded as a personal favourite, relishing as he did the purity and resonance of a grand piano amid the customary, fluent eclecticism.

Flight of a Flamingo

After surviving reform school, desertion from the US Air Force and a spell in prison, **Tommy Hunt** made his name with doo wop trailblazers **The Flamingos** before leaving to record a stunning string of solo 45s which would later enjoy a renaissance of popularity in the Northern Soul clubs of the 70s. Now 88 and still performing, he tells **Lois Wilson**, "I'm going to work until the Lord takes me."

Photo: Getty

The story of Tommy Hunt begins in Pittsburgh, Pennsylvania, where he was born Charles Wilson on 18 June, 1933, to chorus line dancer and vaudeville singer Georgianna Derico and a father who disappeared soon after. Music provided an early sanctuary for him. "I was singing a little bit in church," he tells *Record Collector*. "But not like a lot of other soul singers sing in church. It really was just a little bit. What really got me wanting to sing was my mum's gospel records at home. I fell in love with them and would sing along to them all day long."

His love got him into trouble, though. "There was this radio DJ called Mary Dee who had a big effect on me. I had to go past her radio station on the way to school which was my downfall. Every morning she would be in the window playing her records and talking and I was mesmerised by her equipment and what she was doing. I'd forget what I was supposed to be doing, I forgot all about school, and I would stare at her open-mouthed taking it all in. I ended up getting done for truancy and was sent to Thorn Hill School For Boys [a reform school] because of it. It was grim. But before that Mary Dee took me under her wing; she could see how enthusiastic I was, and she got me to sing in talent contests in the local area. I performed [Nat King Cole's] Sentimental Journey in the first one I entered, and I came second. That felt really good, and it made me think I can really do this singing business."

Hunt got his first proper break in Chicago after his mum married Paul Lindsley Holt, the singer-drummer-founder of the Chicago-based band The Five Blazes, who also performed at various times as The Three Blazes, The Four Blazes and The Blazes. "Chicago was outside the Education Board's jurisdiction," Hunt explains, "so I got to leave Thorn Hill, and my stepfather, he wasn't very supportive of my singing, but he introduced me to his group's guitarist [William 'Shorty' Hill] and he mentored me, and The Five Blazes had a residency at this downtown supper club. They invited me up, said, 'Let's see what you can do' and I sang Oh Danny Boy and I felt like a proper star. Everyone was clapping and cheering. It spurred me on."

At 18 he joined the US Air Force. "I thought I could be an entertainer while serving, which would be good experience," he explains. But he soon went AWOL when his mother was involved in an accident and was hospitalised and he was refused time off to visit her. He went sofa-surfing to avoid detection but eventually got caught and served 18 months of a five-year sentence in Leavenworth Prison in Kansas because of it.

In that interim period between the Air Force and prison, he formed The Bell Boys who quickly became The Five Echoes – a group of friends he met singing around a burning barrel on the street corner opposite his mum's restaurant – and they soon began to make waves. "We did parties and after prison at one of them a producer saw us and invited us to record for him. That resulted in [1953's] Lonely Mood [with Fats Cole's Band on Sabre Records], which gave us a local hit. One of the Echoes was Johnnie Taylor, who went on to do Who's Making Love for Stax."

It was while singing at the Beige Room in the basement of Chicago's Pershing hotel with The Five Echoes that he got his next break, when he was spotted by doo wop outfit The Flamingos, who had hits on Checker in 1955 with I'll Be Home and Please Come Back Home and the following year with A Kiss From Your Lips.

"I WAS VERY FLAMBOYANT, A BIT LIKE JAMES BROWN, LOTS OF FLIPS AND SPLITS.THAT IMPRESSED THEM"

"They were big news and two of the group were in the audience watching me," he recalls. "I didn't just sing but I danced as well. I was very flamboyant, a bit like James Brown, lots of flips and splits. That impressed them." That night the group's leader, Zeke Carey, asked if Hunt might stand in for him for the next two years while he served his draft. At first, Hunt wasn't sure. "I liked being in The Five Echoes," he says, "and I didn't want to desert them, but they told me to go ahead, because they felt that it could help them if I made it big. So, I joined."

His first gig was a baptism of fire: at the Casino Club in Toronto on a bill with Elvis Presley, Gene Vincent and Bill Haley and the Comets. "I was a huge Elvis Presley fan. I mean, who wasn't?" he says. "He had Heartbreak Hotel out at this time, and I went to his dressing room and nervously knocked on the door and he said, 'What can I do for you, boy?' 'Mr Presley, Mr Presley,' I said almost stammering, 'I really like Heartbreak Hotel. I want to be a singer like you, and this is my first professional gig.' He took a breath, looked me up and down and then said, 'Boy, you're polite, you're charming and you've got the looks of someone who is going to make it. All you need to do is just keep it up.'"

Soon after, The Flamingos were at Harlem's Apollo. "A funky venue, a tough crowd, but if you make it there you can make it anywhere and we brought the house down. That's the point at which I got my confidence. I knew I was a professional singer," he says.

Hunt, who was by now residing in New York, not only sang with the group but became The Flamingos' costume manager dressing the group in fine suits and shoes. He also provided piano. His biggest hit with the group came with what became their signature tune, an update of the Ben Selvin torch song I Only Have Eyes For You, a No 3 R&B and pop No 11 in 1959.

"We had had a hit with Lovers Never Say Goodbye on End in 1958 and then a couple of flops, and the record company suggested we do I Only Have Eyes For You, but we didn't want to do it," he remembers. "It was so clean and precise. We wanted something more grooving and funky. But we were rehearsing it in a hotel and we were trying to find a way to connect our harmonies with the song and we were all thinking of ideas and I said out of nowhere, 'Sha bop sha bop' and so the baritone started singing that and the first tenor fell in with it and then the bass singer fell in and then I fell in and then the lead singer started singing and we went into an open-mouthed harmony and we were laughing at it. We thought it would go nowhere but the owner of the company said he

This bird has flown: Tommy (at the piano) with The Flamingos circa 1959 and (main photo, left), solo in 1964

liked it and was going to put it out. We were thinking it's old-fashioned but when it hit the chart we looked at each other and we realised we had something. We had breathed new life into an evergreen, and we were over the moon. We were like kids with lollipops in our mouths, we were jumping, crying, laughing, we couldn't believe we had a hit of this enormous size. We were just yelping, 'We did it! We did it! We did it!'"

By 1961, though, internecine rivalry was ripping the group apart and Hunt left to seek a solo career. "There was a lot of resentment in the band and no respect," he relates. "The group as a unit had bought two Cadillacs but Zeke and Jake Carey, who had founded the band, they were the only members of the band allowed to use them. I wasn't allowed to use them to pick up the wardrobe I'd bought for us to wear. It really didn't seem fair. I put so much into the band, I was totally committed to them, but in the end I said to Zeke, 'I'm gonna leave if you don't change your attitude.' He just said, 'So leave if you want to, no one is gonna take you because you can't sing.' That made me so angry I said to myself, it's time for you to get away. I didn't say goodbye to them; I just left."

Proving Carey wrong, three days later Hunt had signed a record deal with Florence Greenberg's Scepter/Wand label and was in the studio making his first solo 45. "I was in the Brass Rail having a coffee and I felt this hand on my shoulder. I thought it was going to be a fan who recognised me from The Flamingos and wanted to say hello, and in a way it was."

The fan was Luther Dixon, who was born in Jacksonville, Florida and had honed his singing craft in The Four Buddies, a doo wop outfit who recorded for Savoy. After they split, he penned songs for Perry Como, Bobby Darin, Elvis Presley and The Crests before teaming with Florence Greenberg in 1960 at Scepter/Wand to work with The Shirelles. Dixon had seen Hunt performing with The Flamingos at the Apollo and had been smitten by his voice.

"He introduced himself to me, told me he was working with The Shirelles, with Chuck Jackson, with Dionne Warwick at Scepter Wand, and did I want to come to the studio and record a song for him and the label. I said, okay then, I'll come to your office, and we can discuss it."

Dixon suggested two songs for Hunt to record. The first was The Parade Of Broken Hearts written by Dixon with Bob Elgin and Alan Lorber. "I hated, it sounded like a funeral march. I thought, I can't sing that." The second, Human, was penned by Dixon and was in the vein of Roy Hamilton. "I thought, now you're talking. This is me. He didn't agree, he put it as the B-side, but the DJ Jocko Henderson flipped it and it took off and became a hit."

Casino royalty: a revitalised Tommy Hunt finds an enthusiastic new audience, wowing the Northern Soul faithful in Wigan in the mid-70s

Human did indeed, hitting the US R&B Top 5 and pop Top 50 in September 1961, fanfaring Hunt's arrival as a solo artist; a singer with a huge, rich voice expressing huge emotions framed in sweeping arrangements and wrapped up in a big city soul production. A flurry of 45s followed, including the same year's The Door Is Open, a melodramatic ballad of Douglas Sirk proportions; The Work Song from '62, a swinging R&B take on the Oscar Brown and Nat Adderley song; the same year's I Just Don't Know What To Do With Myself, the Bacharach and David song made famous by Dusty Springfield and Dionne Warwick. None of them hit; nevertheless, they revealed Hunt to be a real soul master.

"Burt Bacharach was writing for Dionne Warwick and the songs they were doing were fantastic and he liked Human," he relates. "He invited me to his office to play me a song he wanted me to record. I was over the moon to meet Burt and I went to his office, and he sat at the piano, and he started playing I Just Don't Know What To Do With Myself. I thought it was nice but a little bit too slow, but he said that's how the song is. I thought it didn't have the right feel for me, but I did it and Dusty heard it and did her version and she nailed it."

Whatever Hunt may think, he nailed it, too. Produced by Leiber and Stoller, and arranged by Bacharach, his version is the perfect balance of deep feeling and soulful sophistication, and it spawned a spin-off album of the same name.

Live, he was nailing it, too. A mainstay at the Apollo, he was wowing audiences on bills with Jackie Wilson, Marvin Gaye, The Supremes and more. "It was a home from home by then, there was rivalry but a real sense of camaraderie as well," he says.

And there was temptation. Hunt became addicted to cocaine and was also involved with Marie Latizia, a New York madam who showered him with gifts – "Cadillacs, diamond rings, designer suits," he says – but who was also tied up with the local Mafiosi.

"People were calling me a pimp," he says. "I had no idea."

By the end of the decade, Hunt's fortunes had waned, and soul – impacted by Motown and the Vietnam war – had moved on from the classic era of big balladeers. After a period playing US army bases in Germany where he kicked his cocaine habit, he relocated to the UK where he became a phenomenon on the Northern soul scene thanks to a now-legendarily explosive set at the Wigan Casino that he performed on 27 September 1975.

"I got booked to play the second anniversary of the club," he says. "I had no idea what Northern soul was and, when the taxi driver pulled up outside the venue, I told him to turn around and take me

Dressed to thrill: preparing to take the stage at New York's Apollo Theatre, 1967

Northern star (l-r): Hunt is now permanently based in West Yorkshire, and still performing regularly well into his eighties; on the mic as a spritely 74-year-old in 2007. Right: Renaissance man (l-r): in the Northern Soul era; a 1967 ad; and a single from 1976

back home. It looked awful. But the DJ [Russ Winstanley] took me in and I couldn't believe it. There had to be 2,000 people in there and it was just crazy. Half of them were going nuts dancing and half were sleeping and then when I got up and started to sing – this was about 4.30 in the morning – well, I started singing I Can't Turn You Loose, Get Ready, My Girl, Knock On Wood and I got the biggest scream from the crowd I had ever heard. They loved me and I loved them for it."

"I HAD NO IDEA WHAT NORTHERN SOUL WAS. I SAW THE CLUB AND TOLD THE TAXI TO TURN AROUND"

That same year he made the UK Top 40 with a snappy cover of Roy Hamilton's 1966 single Crackin' Up Over You, then in 1976 hit again with the more Philly-esque Loving On The Losing Side and the galloping made-for-the-Northern soul market One Fine Morning. That year also saw the release of the self-explanatory *Live At Wigan Casino* and studio album *Sign Of The Times*. While he never made the chart again, he continued to record, for RK, Casino Classics, SRT; and, in 1996, he made *Until My Arms Fall Off*, an album for SPEG, Jerry Williams aka Swamp Dogg's label. That same year he received a lifetime achievement award from the Rhythm and Blues Foundation for his time with The Flamingos, then in 2000 he was inducted into the Vocal Group Hall Of Fame and in 2001 both the Doo Wop Hall of Fame and the Rock and Roll Hall of Fame as part of the group. His autobiography, *Only Human – My Soulful Life,* appeared in 2009. Today, the Pittsburgh son, perhaps unexpectedly, lives in Knottingley, West Yorkshire, recently saw I Only Have Eyes For You used on a McDonald's advert, continues to play live, and has no plans to quit.

"I'm 88 feeling like I'm 25," he says, "and I'm going to work until the lord takes me. I'm going all the way singing and dancing." RC

Tommy Hunt: The Complete Man *is on Ace. See tommyhunt.co.uk.*

CLOUDY OR BRIGHT

Peak Tommy, whatever the weather

The Parade Of Broken Hearts/ Human
(Scepter 1219, 1961)
£8
Where it all began: DJ Jocko Henderson plays the Luther Dixon scribed/produced, Bert Keyes arranged flip of Hunt's debut single on the radio, and it connects, launching the former Five Echoes and Flamingos singer's solo career with the kind of emotion capsizing ballad he'd make his reputation on. He'd return to the song again in 1967 for the Dynamo label.

I Just Don't Know What To Do With Myself/And I Never Knew
(Scepter 1236, 1962)
£8
The first reading of the Burt Bacharach and Hal David classic that would later take both Dusty Springfield and Dionne Warwick into the chart. Hunt's wasn't as commercially successful but arranged by Bacharach and produced by Leiber and Stoller, it's full of yearning desperation and every bit as powerful and most likely features the aforesaid Warwick plus Dee Dee Warwick and Cissy Houston on backing vocals. Later, Hunt recorded his own equally great take on Bacharach/David/Warwick's Don't Make Me Over, which remained unreleased until 1986.

The Work Song/So Lonely
(Scepter 1231, 1962)
£100
It turns out there was more to Hunt than balladry as he could, if he put his mind to it, excel at the R&B dancer, borne out here on this current in-demand track on the soul scene; a 1962 Bert Keyes arranged superb take on the Oscar Brown Jr and Nat Adderley song from the previous year recorded in New York in March '62 at the same session that also yielded So Lonely, Poor Millionaire and You're So Fine.

I Am A Witness/ I'm With You
(Scepter 1261, 1963)
£10
His second-to-last 45 issued on Scepter, I Am A Witness was a live favourite at the time and a minor R&B and pop hit in 1963. Written and produced by Ed Townsend and arranged by Teacho Wiltshire in Bell Sound Studios in New York, it's pure dramatic spectacle: Hunt giving the heartbreak vocal performance of his life.

The Biggest Man/ Never Love A Robin
(Dynamo Records D 101, 1967) **£15**
After his tenure at Scepter, Hunt recorded for Dynamo, Luther Dixon's subsidiary label for the Musicor imprint. Pulling out all the stops, he delivered another ballad of epic proportions with The Biggest Man. Penned by Dixon with Kitty Noble, it accented his rich, rousing vocals with blaring horns, churchy piano and gospelly backing vocals to full effect. The flip, Inez Foxx's Never Love A Robin, saw him changing with the times and delivering the new sound of 1967 New York.

Crackin' Up/Get Out
(Spark SRL1132, 1975) **£5**
Tommy Hunt had modelled himself on the golden age balladeers, so it made perfect sense for him to make his Spark label comeback with a cover of Roy Hamilton's 1966 Crackin' Up Over You, a song that had been in Hunt's live set since Hamilton recorded it and which he'd wowed the Wigan Casino crowd with in 1975. Here produced by Barry Kingston and arranged by Frank Booth, it's lively and passionate.

YOUR TAXI INTO THE 80s – SELECTIONS FROM

REVERSING INTO THE FUTURE: NEW WAVE GRAPHICS

1977

1990

In 2020 we ran a feature on punk visuals to coincide with a book on the subject. Now the author, **Andrew Krivine**, has moved onto **new wave graphics**. Below, he explains his criteria. Then he chooses 10 examples of the (art) form.

When I started working on my previous book, *Too Fast To Live, Too Young To Die,* I intended to include an expansive section on new wave. The first draft (circa 2015), in fact, contained over 1,000 pages spread across three volumes, with new wave a large component of the third volume. Basically, I was working unchecked by any adult with publishing experience, and was swept into a long, winding wormhole! The mind-blowing final layout was clearly never going to be released by any sane publisher.

This was where my agent, Mal Peachey, entered the scene and introduced me to Pavilion Books. As we began to rebuild the book from scratch, it soon became apparent that it would be impossible to include a section on new wave which could do justice to the subject.

At the time I was a bit disappointed, as I had hoped to create the definitive graphic design book on punk, new wave and post-punk. It soon became clear to me that this was actually a stroke of good luck. I was approached by several collectors (many with duplicate titles) who were happy to sell posters to a fellow traveller who they knew really cared. In the nine months since *Too Fast To Live* was released, scores of new wave-related gems have joined the collection. *Reversing Into The Future* has been a huge beneficiary of this bounty – I hope it is well worth the wait.

New wave is a really elusive musical category, as can be seen in the conflicting perspectives fervently expressed by my esteemed essay contributors – further clouded by the application of the same term to other artistic endeavours, including French cinema, free jazz and science fiction. To many the term connotes a diluted, more tuneful, commercially acceptable version of punk, while some see it as a precursor to power pop, which also occasionally incorporated elements of ska, reggae and synth-pop for good measure. However, we also know that both Mark Perry (publisher of the seminal UK fanzine, *Sniffin' Glue*) and Malcolm McLaren (the Sex Pistols' manager) initially applied the term "new wave" to the early cohort of punk bands (The Clash, The Damned, Sex Pistols, etc.). Given their histories and almost concurrent emergence, it is not easy to disentangle early new wave from punk. At their cores, they share a common DNA, with genetic markers infused with energy, humour and exuberance.

To date, in the world of rock-music posters, new wave has been regarded by graphic designers and poster collectors with disdain and condescension. It has been the unwanted ginger stepchild of the rock-poster medium. I fervently hope that *Reversing Into The Future* will spur a reappraisal of both the music and the graphics.

The Jam: *This Is The Modern World* LP poster (US release, Polydor, 1977); Gered Mankowitz photography, Bill Smith design

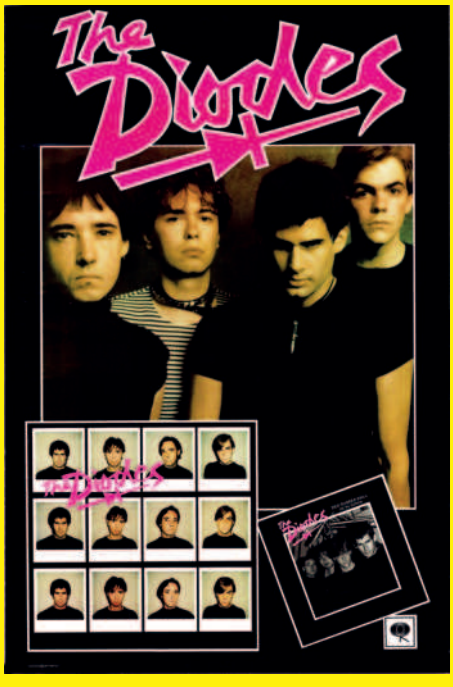
During 1980-81 I spent my junior year at the University of East Anglia in Norwich – without question one of my happiest years. As I discuss in my previous book (*Too Fast To Live, Too Young to Die*), at the time Britain had a thriving university touring circuit. Literally every week there would be at least two fantastic bands which would play in UEA's tiny Ents performance space. During these semesters I was in a state of disbelief: am I really seeing The Jam (one of *the* biggest bands at the time) playing in a room that could *at most* hold 500 people? The total box office "take" could not have been more than £1,000 – the price of one ticket to an Elton John (*"he means it this time"*) farewell concert performance in 2021! It really was a magical nine months for me.

While *This Is The Modern World* is generally not considered to be one of the band's stronger LPs, the single is outstanding and Gered Mankowitz's photograph is iconic. Along with The Stranglers and Generation X, for reasons that defy comprehension, The Jam never managed to break into the American market. This is despite a stunning burst of creativity which gave us three consecutive phenomenal records: *All Mod Cons, Setting Sons* and *Sound Affects*. Personally, I can't think of any other band who managed to match this accomplishment. Consequently, American promotional materials for these three major British acts were printed in modest quantities and are quite scarce.

The Gift LP almost succeeded in winning over young American record buyers – the single *Town Called Malice* peaked at No 31 on the *Billboard* charts – but, by then, Paul Weller was close to calling it a day: the band's break-up was announced on 30 October 1982.

The Diodes: Self-titled debut LP poster (Columbia, 1977); Ken Steacy design, Carol Starr photography

The Diodes are without question the premier Canadian new wave/power pop band in my book! I encourage readers to get onto YouTube and dig up videos of their performances. The band logo and the poster for *The Diodes* LP were designed by Ken Steacy, who is also a renowned comics artist and writer.

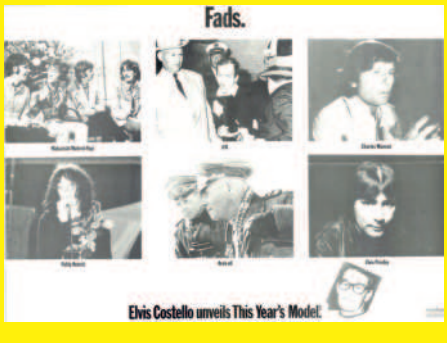


The Residents: *Duck Stab!* EP poster (Ralph, 1978); Pore No Graphics design

I was attracted to the posters promoting Ralph Records artists because they are so distinctive and, in my opinion, reflect a cohesive aesthetic vision. Most of these posters were created by Pore No Graphics – one of several aliases for the artistic collective that comprise The Residents. This is outsider art created by perhaps the most cryptic, mysterious band to settle on the West Coast (via Shreveport, Louisiana).

Elvis Costello & The Attractions: *This Year's Model* promotional poster (Radar, 1978)

For a brief period in the late 70s Elvis Costello and the Attractions bestrode the globe, establishing a well-deserved reputation as one of the most electrifying live acts in new wave. The promotional recording *Elvis Costello – Live At the El Mocambo* (released in Canada in 1978) attests to the ferocity of their stage performances. *Live At The El Mocambo* is, for me, one of the two greatest live LPs of the decade (the other being The Who's *Live At Leeds*). The promotional materials issued by the three labels in support of releases during this period – Stiff, Radar and F-Beat (two of these co-founded by Jake Riviera) – played an essential role in burnishing the Elvis "brand". In my opinion, Jake was the Don Draper of his era. This is one of a set of four posters for *This Year's Model* – reprints of ad spreads for the musical weeklies *Sounds* and *Melody Maker* in March 1978 — and prime examples of Jake's marketing elan and panache. Pump It Up!



Elvis Costello & The Attractions: *Armed Forces* poster (US release, Columbia, 1979); Barney Bubbles design

Barney Bubbles is one of my favourite graphic designers from the period (the list also includes Malcolm Garrett, Chris Morton and Alex McDowell). His fevered imagination was constantly churning. Repose? Never! The man would mix elements of high and low art into enchanting graphical concoctions, and his output was prodigious. An alchemist whose best sleeves and posters made Warhol's work look pedestrian. The poster was used to promote the US release of *Armed Forces*, Elvis' third LP. This is one of Barney's most visually compelling designs. Many consider the *Armed Forces* cover and related promotional posters and flyers to mark the apex of his career – no doubt a tribute to Robert Rauschenberg. It is estimated that fewer than 1,000 copies of this particular poster were printed.

Bram Tchaikovsky: *Strange Man, Changed Man* poster (1979); Rocking Russian design

Alex McDowell is the founder of the graphic design studio Rocking Russian and he created designs for such essential talents as Siouxsie and the Banshees, Iggy Pop and The Clash. He is responsible for the design of Bram Tchaikovsky's debut LP sleeve *Strange Man, Changed Man*. While several designs of punk, post-punk as well as new wave record art were inspired by Soviet propaganda, for me this is "the bomb". I never tire of looking at this sleeve!

STATIONS: Concert poster (13 and 27 May 1980)

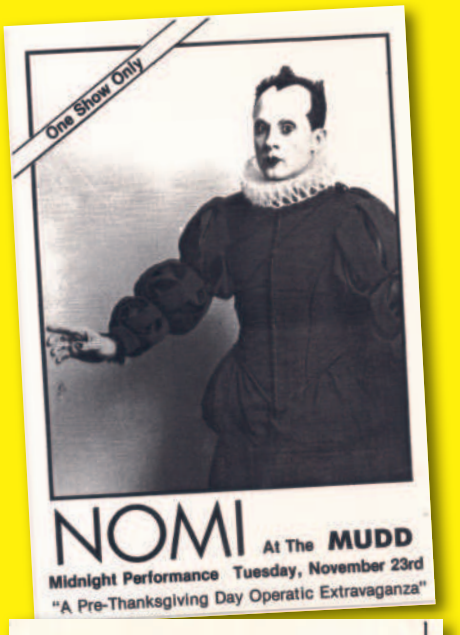
Stations were a local Chicago new wave/post-punk band active when I was studying as an undergraduate in Evanston. This co-promoted concerts at the venues Exit and 950 in Chicago. During my studies, I would frequently trek into the city to see bands play (a vibrant club scene) and peruse the latest vinyl imports at Wax Trax!, a few doors down from the Biograph Theater where the gangster John Dillinger died in a hail of bullets in 1934, courtesy of the FBI.

Danceteria: New York club/concert venue advert (1981); logo designed by Dave King

In January 1982, Danceteria opened its second venue on West 21st Street. It soon became *the* go-to club for new wave music, and before its closure in 1986, hosted performances by The B-52's, New Order, Duran Duran, Depeche Mode and The Smiths, among others. This image is of a pre-opening advertisement placed in the downtown NY arts and music culture 'zine *Non-LP B Side* in December 1981. Logo designed by Dave King who, curiously, is also responsible for perhaps the greatest stencil logo design of all time, for the anarcho-punk band Crass.

Mudd Club/Klaus Nomi: two-sided event card (1982)

Another New York City Club famous for its underground music bookings was the Mudd Club in Lower Manhattan's TriBeCa neighbourhood. This card promotes a performance by the operatic "not of this planet" Klaus Nomi on 23 November 1982, celebrating the release of his *Simple Man* LP (RCA Records). On the reverse of the card is an invitation to a champagne toast upstairs. From the archive of the drag artist Joey Arias, who appeared with Klaus as accompanists to David Bowie on his stunning song set broadcast on *Saturday Night Live* in December 1979.



The Monochrome Set: En The Monomen (September 1982) gig poster from the Paradiso Club, Amsterdam; Martin Kaye design, Karen Kvernenes printing

Martin Kaye was a prodigious and inventive talent: a one-man type foundry who produced a memorable series of concert posters during his 11-year association with the Paradiso in Amsterdam. Martin may be a semi-notorious legend from the local music scene to Amsterdamers, but he is largely unknown in the wider design world. Martin coupled his original types with an extraordinary eye for colours and applied the colours in flat and split fountain silkscreens to often stunning effect. This poster is an exceptional example of this printing method.

Reversing Into The Future: New Wave Graphics 1977-1990* by Andrew Krivine *is published by Pavilion.

Images from the collection of Andrew Krivine, unless otherwise stated.

Going for Silver: Hawkwind backstage circa *Doremi Fasol Latido* (l-r) DikMik, Dave Brock, "space poet" Robert Calvert, dancer Stacia Blake, Nik Turner, Simon King, Lemmy Kilmister, Del Dettmar

1972: A SPACE-ROCK ODYSSEY

Fifty years ago, by February 1972, one Ian Fraser Kilmister had joined **Hawkwind**, the band recorded Silver Machine and the doyens of the UK underground and free festival circuit got to enjoy their moment in the commercial sun. But the band were never about short-term gain – they've always been in this for the long haul. And so it was that, half a century later, the cosmic guerrillas released their 33rd album, the well-received *Somnia*. It confirms their position alongside the all-time greats of krautrock, space-rock and psych, right up there with early 70s Pink Floyd in the pantheon of monolithic, metronomic homegrown drone boogie. Time, therefore, to tell their story. "We changed the course of rock music with electronics," mainman **Dave Brock** tells **Mike Barnes**. Then, on p89, **Joe Geesin** compiles a suitably epic Hawkwind discography.

In 2021 Hawkwind released *Somnia*, which has been widely acclaimed as one of their best albums. It's the furthest point to date of a late creative surge that gathered momentum through *All Aboard The Skylark,* which was released in 2019, their 50th anniversary year, and saw them back in the UK Top 40.

Although *Somnia* didn't reach those heights, it's creatively rich and ties together many of the different threads that have run through the band's career: the pulverising guitar riffs, the simple but memorable tunes, the swirling electronics, the acoustic interludes, and the ambient soundscapes that can be both immersive and disquieting. And fittingly for a band who have always been avowedly psychedelic, it explores the different aspects of sleep and altered states of mind.

Guitarist and founder member Dave Brock tells *RC* that the album came together after guitarist and keyboard player Magnus Martin had written the opening song, Unsomnia. "I said it would be a really good idea to do an album about dreams because it covers the ancient Gods, the supernatural, paranoia, so we wrote down some different situations," he says on the phone from his home/studio set-up in Devon, where *Somnia* was recorded. "It's such a vast subject, really, and we only touched the surface. Years ago, we did a track called Morpheus [on the reissue of *Distant Horizons,* 1997] and I talked with Magnus about poppies and morphine, and he came up with Cave Of Phantom Dreams. Poppy seed were used in the induction of dreams, and the Ancient Greeks found that if you inhale a lot of smoke from burning laurel leaves it makes you go into a bit of a trance. Then you had the Victorians inhaling ether. These things give you different illusions and ecstasies."

One might say that Hawkwind have been historically associated with the exploration of outer space, but Somnia is more about the strangeness of *inner* space. "Yes, but we have done both over the years," says Brock. "Recently I've been reading an article on how people with mental problems have been helped to relax by playing music and taking psilocybin. I thought, 'Fucking hell we were doing that years and years ago, taking magic mushrooms and listening to music at festivals'!"

To find out how Hawkwind got to here from there, we firstly need to fly sideways through time to 1969. They were then going under the name Group X and basically crashed the party at a showcase for management company and agency Clearwater Productions at All Saints Church Hall in Notting Hill, and persuaded John Peel, who was DJing there, to let them play a brief set. Their audacity was rewarded by Clearwater signing them up and they went on to land a record deal with Liberty. The group changed their name to Hawkwind Zoo and then Hawkwind and recorded their self-titled debut album in 1970.

Space for the prize – Hawkwind in 1971: (l-r) Dave Anderson, DikMik, Dave Brock, (crouching) Terry Ollis, Nik Turner

Brock wrote all the material. He had started out busking around London and the album is basically an edited version of the group's live set at the time bookended by two of his bluesy acoustic songs, Hurry On Sundown and Mirror Of Illusion. What lies between are stripped-down mantric riffs and psychedelic jams, incantations, and on The Reason Is?, cymbal washes and vocal chorales, ideas that paralleled some of the experimental music then coming out of Germany, particularly by Amon Düül II. Hawkwind were also inspired by Pink Floyd – in 1969 Hawkwind Zoo recorded a version of that group's Cymbaline [first released on the 1996 reissue of *Hawkwind]* – and like Pink Floyd's, their music was built up from fairly simple elements.

Adding to this individual soundworld were the electronics of DikMik (Michael Davies according to his birth certificate*).* Dave Brock recalls walking around Tottenham Court Road with DikMik in the late 60s and going into electrical shops that stocked things like "ship-to-shore radios and mysterious looking grey units with knobs and dials". DikMik decided to buy an audio tone generator, the sort of thing that you might find in a school physics laboratory, and fed it through an echo unit.

Saxophonist Nik Turner had grown up playing jazz but became drawn to the sound of Jimi Hendrix's guitar and adopted the sort of echo and wah-wah effects on his sax that Miles Davis used on his trumpet on *Bitches Brew*, together with an octave divider. Turner had also played free jazz with musicians in Berlin in 1968.

"They said, you don't have to be technical to express yourself," he recalls. "I sort of visualised myself playing free jazz in a rock band, and that's what Hawkwind became to me."

On the sleeve-notes of *Hawkwind*, the group stated, "We started out trying to freak people (trippers). Now we are trying to levitate their minds, in a nice way, without acid." But why did they separate themselves from the roots of the psychedelic experience? "We were doing these nice spacey riffs that people could drift away on and then catch them out with a song like Paranoia," says Brock. "At the time, people were taking LSD and it did actually open up an artistic door for music, arts, light shows, theatre and books. But I thought the music we were playing could get people spaced out with sound, so that was the logic to that."

Given its variable strength at the time, acid could have a disastrously unbalancing effect – Hawkwind guitarist Huw Lloyd-Langton experienced an LSD-induced breakdown in 1970 – so those could be taken as laudable, public-minded sentiments. But surely Hawkwind were not exactly averse to the odd drug or two?

"No, the band all took LSD when we had finished the album and were listening to it back in the studio," says Brock, laughing at the memory. "We did the same thing, in 1971, when we had finished *In Search Of Space.* George Chkiantz the engineer wouldn't drink any tea or coffee because he was frightened that Nik Turner was going to spike him up. That's the last thing we would want to do but George was very worried about that."

Space has held a fascination for musicians as far back as ancient Greece, when Pythagoras and his followers thought that the motion of celestial bodies produced a sort of cosmic harmony, which gave rise to the philosophical concept of the music of the spheres. In more recent times the best-known example is Gustav Holst's orchestral suite *The Planets*, first performed in 1918, in which he sought to evoke the essential characteristics attributed to these bodies.

The popularity of science fiction, which accompanied post-war technological advances, and the ongoing space programme, was reflected in the new sounds that Joe Meek produced on his 1960 album *I Hear A New World* with his group The New Men. This was music based on things that he

"THE ENGINEER WOULDN'T DRINK TEA OR COFFEE BECAUSE HE WAS FRIGHTENED OF BEING SPIKED UP"
– DAVE BROCK

Lords of light – in 1972, enjoying the success of Silver Machine (clockwise from bottom left): DikMik, Nik Turner, Simon King, Del Dettmar, Lemmy Kilmister, Stacia Blake, Dave Brock. Although in the band at that point, Robert Calvert is absent

couldn't see but could only imagine and his imagination ran riot in his quest to somehow conjure up the sound of space. Then there was his spectacular production job on Telstar by The Tornados (1962), its bright sounds evoking the sun reflecting off the satellite as it orbited the earth.

The most notorious space explorer, jazz musician Herman Blount, was born in Birmingham, Alabama in 1914. He attempted to escape the racial injustices of the time by reinventing himself as Sun Ra, insisting that he came from Saturn. Before his death in 1993, he recorded a vast body of work with his group the Arkestra, which showcased his lifelong obsession with all things cosmic.

Hawkwind had sonically evoked space on their first album, but their voyage really got underway on their second album, *In Search Of Space* (1971). The group were part of the bohemian freak scene based around Ladbroke Grove in Notting Hill, then a rather run-down area of West London with cheap rents. The group used to hang around the offices of underground magazine, *Friends* – later titled *Frendz* – on Portobello Road, where they met people who were to become important collaborators: the magazine's graphic artist and art director Barney Bubbles, and on the editorial side, the poet and writer Robert Calvert and science fantasy author Michael Moorcock.

The album's sleeve, designed by Bubbles, depicted a Mercury-like messenger of the gods on the front looking skywards from within a stylised bird figure surrounded by a halo of stars. The sleeve opened up and inside contained more text and imagery, and Calvert, who Turner had invited to join the band as their "space poet", had written a Captain's Log booklet. Those who bought or borrowed *In Search Of Space* felt like they were a part of the voyage – no other group immersed their fans in such a way. The booklet was also modelled on the underground magazines of the time – like *Oz* and *International Times* – with countercultural slogans and phrases, and references to other civilisations and philosophies all mixed up with science fiction stories. This wasn't like a magazine that was published for anyone to buy; it felt like it was aimed specifically at *you*.

The group's sonic palette had been expanded by the addition of Del Dettmar, who had been promoted from roadie to synth player and live sound man. Brock had gone to EMS (Electronic Music Studios) in Putney and ordered a custom-built VCS3 synthesizer for Dettmar to use: "It had three oscillators on it, white noise and all that kind of stuff and also a little keyboard," Brock says. "You could program notes and it could play arpeggios." Why did Hawkwind have such a pre-occupation with space at the time? "The whole band were all avid science-fiction readers," Brock explains. "Remember those sci-fi magazines that came after the 60s with scantily clad girls on the front with ray-guns? There were always good storylines, and I would think, 'I can write a song about that' and later we did things like Damnation Alley [from *Quark, Strangeness And Charm*, 1977]. Star Cannibal [from *Church Of Hawkwind,* 1982] is another one about creatures that travel through the universe alighting on planets and eating all life forms."

Master Of The Universe is based on Brock's chugging guitar riff, which sounds close to metal but also like it had been around since time immemorial, enhanced by electronics and dramatic phasing. Nik Turner, who co-wrote the song with Brock, sings from the viewpoint of a creator looking down on the human despoliation of planet earth, concluding with, *"If you call this living, I must be blind"*. The Dylan-ish We Took

The Wrong Step Years Ago is another lament for the earth. "I actually wrote that song a few years prior," says Brock. "I had read a book, *The Silent Spring,* by Rachel Carson, which she had written in 1962. She had a bleak view on the way things were going in agriculture with spraying crops. That's why I wrote about weeds *'writing their scriptures in the sand'*." DikMik's audio tone generator and Dettmar's synth send their signals out into the ether as if hoping for an escape route to a better place.

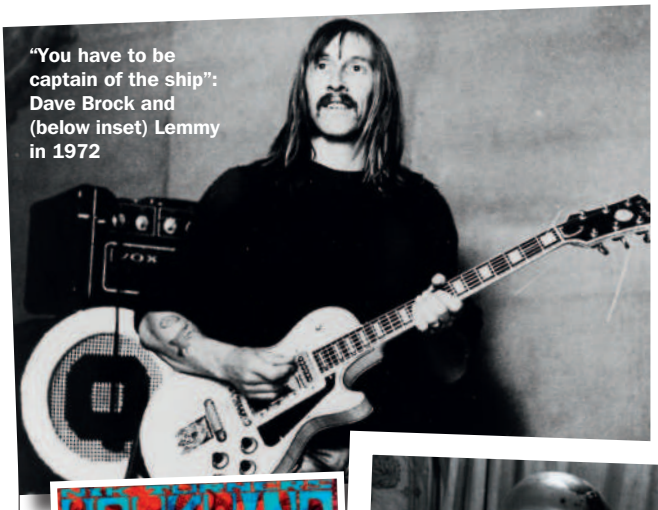
While their progressive rock peers were becoming ever more complex, Hawkwind were in love with the cumulative power of repetition: You Shouldn't Do That was another important blueprint for their sound. The 15-minute trance-out is based on simple chord patterns and incantatory vocals that mock the restrictive dictates of The Man.

The back cover of the album carried the ominous text, "Technicians Of Space Ship Earth. This is Your Captain Speaking. Your Captain Is Dead". The accompanying photo was a blurred image of the band and a foregrounded pink blob that looked suspiciously like a naked woman.

This was Stacia Blake, who had met Nik Turner at the Isle Of Wight Festival in 1970 and joined Hawkwind as an onstage dancer the following year. She was six foot tall and danced heavily painted, and at times naked. Turner reckons that there was never anything overtly sexual about Stacia's performance, that it was more of an art statement, but he concedes that she also represented something of a "schoolboy's dream, suddenly being confronted with this great sort of siren."

"Hawkwind": the name sounded like the cosmic energy currents that could disperse clouds of interstellar dust and leave them trailing in the craft's wake. But it's rumoured to have a far more prosaic origin, deriving from a description of Turner "hawking up" phlegm and breaking wind. Is the latter true? "Guilty as charged," Turner says. Maybe, but perhaps we can stick with the former.

In the summer of 1972 Hawkwind released a single, Silver Machine, which reached No 3 in the UK charts. It was the time that the underground briefly went overground in a big way. It was a doubly unlikely hit single. Firstly, as Brock notes, it was structurally "just a basic rhythm and blues, and it's got a catch line of *'I've got a Silver Machine'*, which you can sing along with." Secondly, it was recorded live at a benefit gig for the Greasy Truckers – a kind of countercultural charitable organisation – at The Roundhouse, London, in February that year and was a somewhat murky recording, lacking the production gloss of the typical hit single of the time, but with the cosmic sounds of DikMik and Dettmar's electronics all over it. Also, new drummer Simon King wasn't au fait with the number, and by his own admission recently recruited bass player Lemmy and DikMik were both "destroyed on dope" the night it was recorded. But despite, or maybe because of, the above, it has become an enduring classic.



"You have to be captain of the ship": Dave Brock and (below inset) Lemmy in 1972

Double exposure: Stacia and an over-enthusiastic fan (or is it Terry Ollis?), both in states of undress; (right) Nik Turner and friends, 1972; (inset, below right) Lemmy and Stacia on the cover of *NME* in 1974 (with a barely visible Turner in a car)

Robert Calvert's lyrics to the song had been inspired by an article, 'How To Construct A Time Machine', written in 1899 by Alfred Jarry, founder of the absurdist pseudo-science, pataphysics. But they also refer to a silver racing bike Calvert had as a boy. "The title was a very ambiguous thing," says Turner. "It could have been a rocket; it could have been a motorcycle – I had a silver chopper at the time – it could have been a hypodermic syringe."

At that point, did Brock ever think that Hawkwind might actually become a successful singles group? "I've always wondered what would've happened if we had got to No 1 and how it might have changed the whole concept of life," he replies. "Who knows? The money that we got for that we put back into the band's light show and bought our own PA. From the money that we got from the albums we bought a couple of nice Mercedes vans that we could travel around in. So we did utilise the money but none of us were really well off. We all used to just get by."

Although Silver Machine has been re-released three times, Hawkwind never replicated its success. Their next single, Urban Guerilla, was released a year later. The lyrics, which had been written by Calvert two years previously, contained satirical references to the bombings of property carried by the London-based terrorist group The Angry Brigade, but it was released around the time the IRA were carrying out a bombing campaign. "The thing is, we were commentating on what was going on at the time," says Brock. But Hawkwind's management withdrew the single and although it reached No 39 in the charts, within three weeks it had disappeared. "It was an embarrassment to the record company, really," says Turner. "The BBC didn't want to play it – it was not a very apt subject for a pop song." It also resulted in the group drawing attention from the anti-terrorist squad, with Turner's house searched and his floorboards ripped up.

Hawkwind released their third album, *Doremi Fasol Latido,* in late autumn 1972. On it they continued to create their own mythos, explaining on the cover, "The Saga of Doremi Fasol Latido is a collection of ritualistic space chants, battle hymns and stellar songs of praise as used by the family clan of Hawkwind on their epic journey to the fabled land of Thorasin." Cosmic themes abounded and the music was tougher and heavier, although there were acoustic interludes, including Lemmy's song The Watcher.

The accompanying tour was no ordinary promotional exercise but a themed show, the *Space Ritual*, conceived by Robert Calvert and Barney Bubbles. Bubbles had an ambitious

"WE WANTED THE SHOWS TO BE A GATEWAY TO ANOTHER WORLD, TAKING MINDS ON A JOURNEY"
– NIK TURNER

plan to link the sound frequencies of DikMik and Dettmar's electronics to the colours in the light show created by Jonathan Smeeton aka Liquid Len. "I've still got the original hand written stuff that Barney did for us," says Brock. "It was like the Music Of The Spheres. And it nearly happened!"

But although these Pythagorean relationships between sound and colour were not as exact as was originally intended, the *Space Ritual* was a mind-blowing show with Stacia joined onstage by dancer Jonathan Carney; Tony Carrera, a mime artist who had worked with Marcel Marceau; and Rene Laballister, an American contortionist. Calvert's spoken-word interludes, such as his own Seven Seconds Of Forever, expanded his role of space poet to that of the show's narrator. With his clipped tones, he came across like a particularly severe cosmic news reader, notably on the public service announcement Sonic Attack, written by Michael Moorcock. The shows culminated in Calvert's address to his fellow voyagers, Welcome To The Future.

"We wanted the shows to be a gateway to another world, other possibilities," Turner offers. "Taking minds on a journey with us through music, lights, environment and movement to get away from the brown, dull world of work, bowler hats on London bridges and the dread reality of 'straight' people."

Even if the fans, some no doubt still living at home with their parents, hadn't the courage or the impetus to be like the hairy, druggy, countercultural Hawkwind, they could still feel part of the band's voyage. They could escape, metaphorically speaking, from suburban drudgery. "The idea was that the band were a spaceship, and the audience is what powered the band to different dimensions," says Turner.

The live *Space Ritual* album – recorded at Liverpool and Brixton in December 1972 – showcases Hawkwind's formidable firepower. Gone were the acoustic numbers; this was full-on. Time We Left This World Today from *Doremi...* was like a craft taxiing along the runway, but they achieved full lift-off on Born To Go. And listening to the thrillingly relentless Brainstorm is like being strapped into a centrifuge for 13 minutes, with DikMik and Dettmar's electronics and synths adding a psychedelic wind-tunnel effect to the band's thunderous power.

Other bands such as Pink Floyd and Nektar fed guitars and keyboards through effects units to produce a spacey sound, but the Hawkwind duo's more abstract use of electronics was another matter. Turner notes that they were influenced by sci-fi soundtracks and Stockhausen, while Brock feels that their contribution has been undervalued and that they essentially "changed the course of rock music with electronics".

"Using oscillators is quite weird," Brock continues. "You get these crossover points with the frequencies and they really do affect your equilibrium. We used to play universities and, of course, the worst possible thing to do is to get pissed and listen to electronic music. We used to make them really ill and got banned from a few universities because people were throwing up everywhere.

"We had [the spoken word piece] Sonic Attack – "In case of sonic attack on your district follow these rules" – and the Americans and Russians were working on sonic weaponry to make troops fall to the ground holding their ears," Brock continues. "We've seen that sort of things in cartoons, but between DikMik and Del, this is what they were up to!"

One teenager who witnessed the transfixing power of the *Space Ritual* at Malvern Winter Gardens in 1973 was Richard Chadwick, who joined Hawkwind in 1988 and has drummed with them ever since. "I'd never seen anything like it," he says on the phone from Hawkwind's Devon base. "I think it was the electronics that really struck me. The only other rock gig I'd been to before was Mott The Hoople and there the audience were dancing. It was proper rock'n'roll. With Hawkwind I was expecting the same thing, but the audience sat cross-legged throughout the entire performance except for the last song when they all stood up. But they didn't really do anything." *Space Ritual* was released in May 1973 as a double album in a spectacular six-panel fold-out sleeve. It went to No 9 in the UK album charts.

Although Hawkwind were strongly associated with the 70s Ladbroke Grove/Notting Hill scene, Turner doesn't remember there being a particular kinship between Hawkwind and other groups in their locale. "Not many, really. Some of the Ladbroke Grove bands, Pink Fairies and The Deviants as people, but I was really into jazz."

But as well as being space voyagers, Hawkwind definitely had their feet firmly on the ground as activists in the local community. They were well-known for playing benefit gigs for good causes, from the underground press to CND, and once played for the inmates of Wandsworth Prison. The group were more likely to be your mates than Pink Floyd. "It was just part of our policy; we did loads and loads of charity gigs. We didn't used to think about it that much," Brock says.

With telecommunications being nowhere as ubiquitous as they are today – and with Turner going through a period of sleeping on friends' sofas and even living for a while in the back of DikMik's van – the *Frendz* office was a useful point of contact for the group until its demise in late summer 1972. Says Brock: "People used to ring up and say, 'Can you get a message through to Hawkwind? We want them to do a free gig or a benefit.' There was a good grapevine of people who would pass messages on." Obviously playing for free would cost the band, but Hawkwind had earned enough from record sales and paid gigs to be able to do so. "We made ourselves accessible," Turner agrees. "People would say,

Photos: Joe Stevens

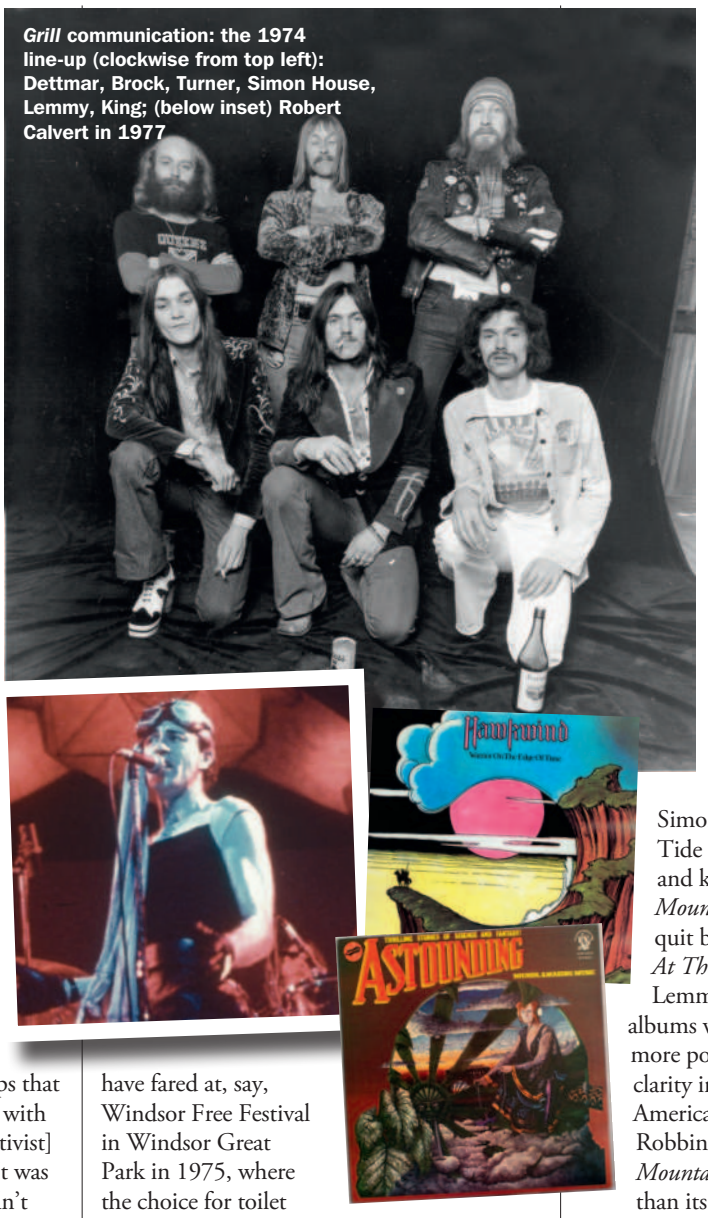
'We're putting together a benefit, would you like to come and play?' and I'd say, 'Yeah!' I thought, 'Wow, this is great being in a band, and you can help people.'"

Hawkwind were also drawn to playing free festivals. This began in 1970 when they played at an alternative event that took place outside the Isle Of Wight Festival as a protest against the high prices and poor facilities. The Pink Fairies had been asked to play but were unable to make it, so Hawkwind took their place. "It was wonderful, we played for three or four days solid in this big inflatable dome, called 'Canvas City'," Turner recalls. "It was an open mike sort of thing. We had one or two drummers playing at the same time, and lots of musicians coming and going. It was kept inflated with some sort of air pump, and then at some point I think the air pump ran out of diesel, and the whole thing started collapsing." Turner ended up playing with Gilberto Gil, and Miles Davis came to have look from afar at what was going on. Turner tried to get Hendrix to come and jam, but his minders refused access.

"Subsequently the fences got pulled down," he furthers. "I think there were a lot of French anarchists there and White Panthers, protest groups that were going around at the time involved with the Hell's Angels, and [musician and activist] Mick Farren was in the forefront of it. It was a bit of a drug festival, really. You couldn't avoid consuming drugs because every liquid that was there had some LSD in it. Several people got freaked out by it all, but I took it in my stride. It didn't bother me, I painted myself silver and had a good time." Turner spent some time in the press enclosure and is immortalised on the Hendrix album *Isle Of Wight* when the guitarist dedicates Foxy Lady to "*the cat right there with the silver face*".

Into the 70s, free festivals became a way of establishing a kind of alternative community away from the established music business. "It was a real chance to get like-minded people together," says Brock. "Someone's going to bring his old van with the stage in the back, someone's going to bring a generator and the word would get around. Then you get young bands who would turn up because they had the opportunity to play.

These festivals were not for the fainthearted. Today, Glastonbury might get grim and muddy in bad weather, but at least there are *some* facilities and it's a chance to show off your best glamping wellies. But following alleged sightings of rappers walking towards the stage along muddy duckboards while anxiously looking down at their box fresh trainers, one wonders how they would have fared at, say, Windsor Free Festival in Windsor Great Park in 1975, where the choice for toilet facilities was between using a field, boy scout style, or queuing for the overflowing public toilets situated nearby. And at that event, the fun ended when truncheon-wielding boys in blue arrived to break things up.



***Grill* communication: the 1974 line-up (clockwise from top left): Dettmar, Brock, Turner, Simon House, Lemmy, King; (below inset) Robert Calvert in 1977**

Richard Chadwick went to free festivals, first to enjoy the bands and, later, playing in his "psychedelic punk" band The Demented Stoats. He had been to Reading Festival in 1975, which he felt was "kind of nasty, like an endurance test" and when Hawkwind finished their set they announced that they would be appearing at Watchfield Free Festival. "It sounded much more fun, so I went to Watchfield and got really hooked," he recalls. "I stayed there for a week and got a job in the local village digging somebody's garden! And after that I went to a multitude of festivals: Stonehenge, the Psilocybin Festival in Wales, May Hill, was another. We were into the idealism of the whole thing – the band wanted to buy a bus so we could live on the road."

"WE WERE SO INTO THE IDEALISM. THE BAND WANTED TO BUY A BUS SO WE COULD LIVE ON THE ROAD"
– RICHARD CHADWICK

"People were really trying to make a change," says Brock. "But what would always happen, it was like a rose blossoming. It would get to this point where it really opens up and everything is fantastic and then it just dies off. Things become corrupt because you get a lot of people involved; some people get backhanders and start pocketing money. It's just what goes on in the world."

After *Space Ritual* DikMik left to be replaced by Simon House, who had been in High Tide and Third Ear Band, on violin and keyboards for *Hall Of The Mountain Grill (1974)*. Del Dettmar quit before the recording of *Warrior At The Edge Of Time* (1975) and Lemmy was sacked soon after. These albums were more arranged and a tad more polished. There was a greater clarity in their music. Writing in American magazine *Zoo World*, Ira Robbins put it this way: "…*The Mountain Grill* is shockingly different than its predecessors... The general change of direction now incorporates dynamics, melody, harmony and finesse – in short, the musicalization of Hawkwind."

Had Hawkwind taken their space rock voyage as far as it would go and pulled back a bit from the brink? "I'm not sure that I agree," say Turner. "*Warrior On The Edge of Time* was very spacey. The live shows stayed very groovy with lights and Stacia's artistic dancing. But when we played outdoor stages, as we did a lot, it was more difficult to create the atmosphere of those indoor *Space Ritual* shows."

"Had it become commercial?" Brock laughs. "I don't know, we had different people. Simon House joined the band with his really good electric violin and keyboards, and also, we had two drummers – Alan Powell as well as Simon King – which Lemmy hated. He called the amount of gear they had onstage 'the drum emporium'. Music changes sometimes just from the people who are in the band."

Over the last half-century, Hawkwind's influence can be heard across the board including virtually any band who have mixed flat-out rock with sonic assault and a sense of otherness: Mudhoney, Primal Scream, Monster Magnet, Ministry, Pere

Ubu, King Gizzard And The Lizard Wizard, Spaceman 3, Loop and My Bloody Valentine are a few bands that spring to mind.

Hawkwind's longevity has been marked by the release of a career-spanning 6CD box set, *Dust Of Time: An Anthology 1969-2021* on Cherry Red in December last year. To paraphrase the Grateful Dead, "What a long, strange trip it's been." But does Brock view himself as essentially the band's leader? "You have to be captain of the ship," he replies, laughing. "At the end of the day, there has to be someone in charge, or it turns into a shambles. And it probably would have [ceased to exist] years ago because they'd all end up squabbling. I'd say, 'Shut up the lot of you!'"

Being a people's band, Hawkwind were one of the few bands in their peer group who managed to pass through the coming of punk without attracting opprobrium. John Lydon had been a fan when he was a teenage longhair and the Sex Pistols had even played Silver Machine in their earliest sets. Their course through the late 70s and 80s saw them taking on new wave or hard rock elements and even nodding towards pop in their guise as Hawklords in the late 70s.

Brock and Turner's relationship dissolved at this point. The personal and musical friction between the two came to a head when Brock sacked Turner from Hawkwind in 1976 and again in 1984, irreparably damaging their relationship. Neither talked much about the other to this writer – only in passing – but as far as I can tell they haven't spoken in many years. There was some legal malarkey about the use of the name in the 2000s – which Brock has trademarked – and it all got a bit toxic. Not that that derailed the Hawkwind juggernaut. Into the 90s they overlapped with the rave scene, this time channelling their repetitive beats through a sort of space-techno template and exploring ambient sounds.

Which is where Chadwick came in. He had bumped into Brock's partner Kriss at a free festival, the improbably named *Bilbo Baggins' Birthday Party* festival near Hay On Wye in October 1988, and ended up auditioning and joining them. He first appeared on *Space Bandits* (1990), one of the group's more electronically inclined albums, which involved some programmed drums.

"I had to overcome the real problem of using electronics and I mastered it to the point where it sounded quite like me although it was rather robotic, but that was the technology of the time," he says. "Initially, I was totally freaked out by electronics but then I'd totally got into them as I love the attack of them and the relentlessness."

Looking back over Hawkwind's

CAUGHT BY THE FUZZ

10 great free festival albums

The Deviants
Ptooff!
(Underground Impresarios IMP 1, LP, UK, 1968) **£400**
Before punk had been thought of, this ragged statement by activist and journalist Mick Farren, with musicians who were later in Pink Fairies, veered from baroque balladry to fuzz-tone agit-rock and included some incisive social commentary inspired by early Zappa and The Fugs.

Mighty Baby
A Jug Of Love
(Blue Horizon 2931 001, LP, UK, 1971) **£400**
Mighty Baby were formed from mod band The Action, but by their second and final studio album, they had converted to Sufism and adopted a style of freewheeling, spacey folk-rock. Martin Stone, who played expansive, country-flavoured lead guitar, went on to work with Michael Moorcock's Deep Fix.

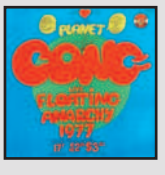
Quintessence
In Blissful Company
(Island ILPS 9110 Q, LP, UK, 1969) **£100**
The Notting Hill-based Anglo-Australian group took their Indian mysticism seriously with chants to the Lord Krishna and a Nepalese swami, Ambikananda, living in their Blenheim Crescent house. Their debut has a transcendental feel with the lengthy guitar and flute-led jam Midnight Mode demonstrating why they were dubbed the "Hindu Grateful Dead".

Pink Fairies
Never Never Land
(Polydor 2383 045, LP, UK, 1971) **£500**
The Fairies' debut album has its reflective psychedelic moments but they hit their stride on the full-throttle freaks' rallying cry, Do It – sharing its title with Jerry Rubin's Yippie manifesto – the proto-punk Teenage Rebel and the lengthy live favourite, Uncle Harry's Last Freak Out.

Third Ear Band
Third Ear Band
(Harvest SHVL 773, LP, UK, 1970) **£60**
The band that played for "cash, hash or crash", dedicated Ghetto Raga from their 1969 debut album *Alchemy* to "all the cats in the Grove" and recorded their second at Abbey Road studios high on acid. But these haunting oboe-led, string-driven instrumentals still sound unique.

Global Village Trucking Company
Smiling Revolution
(Caroline C 1516, LP, UK, 1975) **£30**
A fixture of the free festival circuit, Global Village Trucking Company lived in a commune in Norfolk, gigging extensively but avoiding the record industry. Their only album was released posthumously. They played good time rock'n'roll with echoes of Brinsley Schwartz, but could stretch out into spacey jams, like the lengthy Skytrain.

Edgar Broughton Band
Sing Brother Sing
(Harvest SHVL 772, LP, UK, 1970) **£100**
The Broughtons' third album expanded stylistically on their fuzzed-up swamp blues template, although Edgar was still channelling Captain Beefheart on Momma's Reward – Keep Them Freaks A Rollin'. It was released as a single, backed with Out Demons Out, which became a live exorcism ritual for can-banging hairies.



Planet Gong
Floating Anarchy 1977
(Charly CRM 2000, LP, UK, 1978) **£18**
Daevid Allen and Gilly Smyth from Gong collaborated with Freak Flag wavers Here And Now on this potent mix of space-rock and punk recorded live in Toulouse in 1977, and including the studio single Opium For The People. A scuzzy reaction to the coiffured mainstream rockers of the era.

Kingdom Come/ Arthur Brown
Galactic Zoo Dossier
(Polydor 2310 130, LP, UK 1971) **£100**
After being filmed at the 1971 Glastonbury Fair free festival, Brown and friends recorded this concept album on the world as a giant zoo. Internal Messenger and Night Of The Pigs are darkly psychedelic, and Brown gave one of his best vocal performances on the fiery cosmic soul ballad, Sunrise.

Shagrat
Lone Star
(Captain Trip CTCD 312, CD, Japan, 2001) **£10**
After leaving Tyrannosaurus Rex, percussionist Steve Peregrin Took formed Shagrat with guitarist Larry Wallis in 1970, to shine as a songwriter and singer. It never took off and Took later died of an overdose, but this occasionally brilliant, posthumous compilation of studio recordings indicates what might have been.

half-century career, what is Chadwick's favourite musical moment? He deliberates for a long time before answering. "I always liked Silver Machine because that was the first Hawkwind I heard, while mending my bicycle tyre in the garage when it came on the radio," he says. "I thought, this is wonderful, all these electronic whooshing sounds completely obscuring the music at points. Space-rock, as far as I'm concerned, should give the sensibility of travelling, and hopefully enormous distances. It's the essence of that genre; it encapsulates it all.

"I like the first LP," he adds. "I'd like to have a go at that myself, but I think the performances are the result of the characters driving what's going on. You can't reproduce that, but you can just do the different interpretations if you have different people playing. But that would be an aspiration."

As for Turner, he chooses *Doremi Fasol Latido* and *Warrior On The Edge Of Time* as personal stand-out moments. How about Brock? "I don't listen to any of our albums once we've done them, except for tracks here and there," he answers. "Well, I always liked the first album because to make an album was one of the things I'd always wanted to do. It was refreshingly quite different and unusual compared to what was going on then. And the last album we done here [in Devon], *Somnia,* is not a bad album at all. I'll probably have to listen to it in a few years' time!"

Indeed, there are many ideas swirling around in the cerebral music of *Somnia*, which is eclectic but satisfyingly coherent. The on-off bassline on the 10-minute Unsomnia is borrowed from Can's Mother Sky, which found the 70s krautrock legends at their most locomotive. On the equally propulsive Strange Encounters, Brock goes wah-wah crazy on guitar and his own spuming synth sounds nod back to DikMik and Del Dettmar. Small Objects In Space starts off with a kaleidoscopic mix of sound, morphing from billowing, abstract electronics to a groove unusual for the band. "Yeah, a bit of Cuban and Brazilian," Brock acknowledges. "This is the fun of playing music. With guitar you never stop learning. I'm not a brilliant guitarist, but there are so many variations of guitar playing. It's just endless."

On It's Only A Dream, Brock addresses the difference between the mundane reality of work, which most of us have to deal with on a daily basis, and a metaphorical escape towards an ideal. But rather than leaving the world, as he might have done in the 70s, the song's protagonist dreams of being free of obligation on a beautiful beach with the sea lapping at his feet.

One of *Somnia*'s stand-out tracks, I Can't Get You Off My Mind, is a song about obsessive love, which is, appropriately enough, a real earworm. Brock describes it, rather curiously, as, "That good old laid-back AOR West Coast kind of sound". It certainly has a sunny disposition and a buoyant rhythm with female backing vocals, but all this is set against a background of squabbling guitars.

Brock's stars – the 2021 line-up (l-r): Richard Chadwick, Dave Brock, Doug MacKinnon, Magnus Martin, Thighpaulsandra

Overall, the electronic component is significantly different to that of the group's 70s music. Technology has moved on. It has greater presence, with far more subtly detailed sound textures. "Over time I've moved from splicing quarter-inch tape for loops to using an Apple Mac and that means I can access any instrument, any synthesiser," says Brock. "You can use an orchestra, anything you want – I find it fantastic fun."

The music on *Somnia* was learnt from demos sent between the trio of Brock, Chadwick and Magnus. The drummer learnt his parts on electronic drums – as he says, he has refined his approach in that area over the years – and they then played some of the songs live at Brock's home studio. And like many albums pieced together remotely in lockdown it sounds surprisingly organic.

"Well, it should do," says Brock. "In the end we did actually play a lot of this stuff together. When you're recording by yourself you tend to pile on everything. You give people too many ideas, then you have to start taking things off."

"We were using digital technology but there are always elements of analogue instrumentation in everything we do to get that particular type of mood and atmosphere," says Chadwick. "And the guitars are often put down with the sounds that we like in the first place, rather than adding effects afterwards."

"YOU STILL KNOW ALL THE THINGS YOU CAN PUT INTO THE MUSIC THAT WILL FREAK PEOPLE OUT"
– DAVE BROCK

Does Brock agree that *Somnia* feels like a summary of everything the group have attempted in the past brought full circle, only with a fresh modern approach?

"I'm glad you're saying that, as then that's the final one and I don't have to do anything else," Brock laughs. "But the funny thing is, we've already recorded another album. It will be made up of live tracks including those from the London Palladium concert [in October 2021]."

Brock is particularly enthusiastic about the current line-up. "Now we've got another two good musicians in the band, Doug MacKinnon on bass and Tim Lewis [Thighpaulsandra] on keyboards and synthesiser.

"We do a few old favourites," he adds. "We played Born To Go live for about 18 minutes, but it was really good fun, because these middle sections are great. Tim Lewis goes off on tangents, Magnus plays guitar and keyboards as well, so sometimes you've got two keyboard players playing and your rhythm section thundering away, and all these wonderful things happening."

And it does look as though Welcome To The Future still applies. "In these next few months, we're probably going to start to record another proper album together," Brock confirms. "We've got five or six new tracks, but we haven't started practising them yet."

Finally, when the band listened to the playback of *Somnia*, did they manage to do so this time without dropping acid?

"No, we haven't done that for years and years and years. We would all probably die!" Brock exclaims. "I'm sure people probably do take drugs and listen to these tracks. But once you've got past that point yourself, you still know all the things that you can put into the music: nice things and other things that will freak people out. They should be there in all our albums." RC

With special thanks to Colin Consterdine. Hawkwind's* Somnia *and the* Dust Of Time: An Anthology 1969-2021 *box set are on Cherry Red.

Photo: Marianne Harris

HAWKWIND SELECTED UK DISCOGRAPHY By Joe Geesin

SINGLES

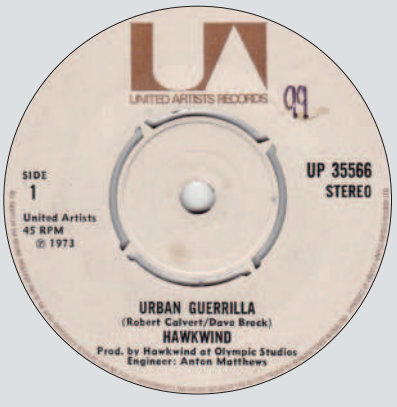
70 Liberty LBF 15382 **Hurry On Sundown/Mirror Of Illusion** (7", solid or push-out centre) **£400**
70 Liberty LBF 15382 **Hurry On Sundown/Mirror Of Illusion** (7", promo) **£400**
72 United Artists UP 35381 **Silver Machine/Seven By Seven** (7" 'machine' art p/s, solid or push-out centre, later no p/s) ..... **£15/£15/£5**
72 United Artists UP 35381 **Silver Machine/Seven By Seven** (7", 'machine' art p/s, A label promo) ... **£80**
73 United Artists WD 3637 **Sonic Attack** (7", one-sided promo, cloth sleeve) **£400**
73 United Artists UP 35566 **Urban Guerilla/Brainbox Pollution** (7") **£15**
73 United Artists UP 35566 **Urban Guerilla/Brainbox Pollution** (7", A label promo) **£30**
74 United Artists UP 35715 **The Psychedelic Warlords (Disappear In Smoke)/It's So Easy** (7", with/out 'Side 1' and 'Side 2' on label, push-out centre, 1981 reissue has solid centre) ..... **£10/£10/£4**
75 United Artists UP 35808 **Kings Of Speed/Motorhead** (7", first issue in p/s) ..... **£50/£10**
76 Charisma CB 289 **Kerb Crawler/Honky Dorky** (7", with/out 'Mixed By Dave Gilmour' credit, later with silver label) ..... **£10/£10/£8**
77 Charisma CB 299 **Back On The Streets/The Dream Of Isis** (7", p/s) **£8**
77 Charisma CB 305 **Quark, Strangeness & Charm/Forge Of Vulcan** (7") **£8**
78 United Artists UP 35381 **Silver Machine/Seven By Seven** (7", black-on-white p/s, reissue) **£6**
78 United Artists 12 UP 35381 **Silver Machine/Seven By Seven** (12", silver p/s) **£10**
80 Bronze BRO 98 **Shot Down In The Night (Live) /Urban Guerilla (Live)** (7", p/s, catalogue number to right of push-out centre or spanning the push-out cut, some with large 'A' on label) ..... **£6 each**
80 Bronze BRO 109 **Who's Gonna Win The War?/Nuclear Toy** (7", p/s, cream or green labels) ..... **£12/£6**
81 Flicknife FLS 205 **Motorhead/Valium Ten** (7", p/s, insert) **£6**
81 Flicknife FLSEP 205 **Motorhead/Valium Ten** (12", silver/purple or red/black p/s) ..... **£12/£12**
81 RCA RCA 137 **Angels Of Death/Trans-Dimensional Man** (7", p/s, push-out or solid centre) ..... **£8/£5**
82 RCA Active RCA 267 **Silver Machine/Silver Machine (Full Version)/ Psychedelic Warlords** (reissue 7", p/s) **£5**
82 RCA Active RCAP 267 **Silver Machine/Silver Machine (Full Version)/ Psychedelic Warlords** (7", picture disc) **£8**
83 United Artists UP 35381 **Silver Machine/Seven By Seven** (7", reissue, white-on-black p/s, push-out UA label) **£5**
83 United Artists UP 35381 **Silver Machine/Seven By Seven** (7", reissue, no p/s, grey liberty label, later cream label with solid centre or large hole) ..... **£4/£3/£3**
83 Liberty UP 35381 **Silver Machine/Seven By Seven** (7", black label) **£5**
83 Liberty UPP 35381 **Silver Machine/Seven By Seven** (7" picture disc, some mispressed with same image both sides, some mispressed play The Beatles' Ask Me Why) ..... **£8/£12/£20**
83 United Artists 12 UP 35381 **Silver Machine/Seven By Seven** (12", p/s, some on Liberty label) ..... **£8/£8**
83 Flicknife FLS 025 **Motorway City/Master Of The Universe** (7", p/s) **£5**
85 Flicknife FLS 032 **Needle Gun/Arioch** (7", p/s) **£6**
85 Flicknife FLST 032 **Needle Gun/Arioch/Song Of The Swords** (12", p/s) **£10**
86 Flicknife FLS 033 **Zarozinia/Assault And Battery** (7", p/s) **£5**
86 Flicknife FLST 033 **Zarozinia/Assault And Battery/Sleep Of A Thousand Tears** (12", p/s) ... **£10**
86 Samurai HW 7001 **Silver Machine/Magnu** (7", p/s) **£5**
86 Samurai HW 001 **Silver Machine/Magnu** (7", motorcycle-shaped picture disc, and uncut picture disc) ..... **£20/£250**
86 Samurai HW 12001 **Silver Machine/Magnu/Angels Of Death** (12", p/s) **£8**
86 Flicknife FLS 034 A **Motorhead/Hurry On Sundown** (7", p/s, insert) **£5**
94 Charisma CB 305 **Quark, Strangeness & Charm/Forge Of Vulcan** (3" CD). **£8**
96 Emergency Broadcast EBCD 106 **Love In Space/Lord Of Light/This Is Hawkwind Sonic Attack** (CD) **£10**
99 EMI ECLIPSE 1999 **Silver Machine – Infected By The Scourge Of The Earth (12" Mix/New Mix)** (12", promo, some with insert) ..... **£15/£10**
99 EMI DECLIPSE 1999 **Silver Machine – Infected By The Scourge Of The Earth (Radio Edit/12" Mix/Original Single Version)** (CD, promo, card sleeve) .. **£12**
05 Hawkwind HAWKVP 55 CD 1 **Spirit Of The Age (Radio Edit)/Angela Android (Live)/ Assassins Of Allah (Live)** (CD) **£5**
05 Hawkwind HAWKVP 55 CD 2 **Sprit Of The Age (Live Version)/Paradox 2005** (CD) **£5**
13 United Partnerships UP 35566 **Urban Guerilla/Brainbox Pollution** (7", p/s, *Record Store Day* release) **£8**
13 Atomhenge ATOMS 1001 **Kings Of Speed/Motorhead** (7", p/s, reissue) **£22**
15 Atomhenge ATOMS 1002 **Back On The Streets/The Dream Of Isis** (7", p/s, white vinyl, reissue) **£10**
16 Atomhenge ATOMS 1003 **Hassan I Sahba/Damnation Alley** (7", p/s, clear vinyl) **£12**
17 Atomhenge ATOMS 1004 **Kerb Crawler/Honky Dorky** (7", p/s, translucent blue vinyl, reissue) **£12**

EPs

81 Flicknife FLEP 100 HAWKWIND ZOO: **HURRY ON SUNDOWN** (12" EP, reissued in plain sleeve) ..... **£12/£6**
81 Flicknife FLEP 101 SONIC ASSASSINS: **HAWKIND AS SONIC ASSASSINS 1977** (12" EP, booklet) **£10**
83 Flicknife FLS 214 HAWKWIND & CO: **YOUR LAST CHANCE** (7" EP, p/s, with Robert Calvert & Michael Moorcock) **£8**
84 Flicknife 7 FLEP 104 **NIGHT OF THE HAWKS (THE EARTH RITUAL PREVIEW EP)** (7" EP) **£6**
84 Flicknife FLEP 104 **NIGHT OF THE HAWKS (THE EARTH RITUAL PREVIEW EP)** (12", p/s) **£12**
90 Receiver R 12 LAY 3014 **THE EARLY YEARS LIVE** (12" EP, blue vinyl) **£15**
93 4 Real 4 R 1 T **SPIRIT OF THE AGE (SOLSTICE REMIXES)** (12" EP) **£12**
93 4 Real 4 R 1 CD **SPIRIT OF THE AGE (SOLSTICE REMIXES)** (CD EP) **£8**
93 4 Real 4 R 2 T **DECIDE YOUR FUTURE** (12" EP) **£12**
93 4 Real 4 R 2 CD **DECIDE YOUR FUTURE** (CD EP, j-card sleeve). **£8**
94 Emerg Broadcast EBS 110 **QUARK, STRANGENESS & CHARM** (12" EP, 200 on clear vinyl) ..... **£20/£12**
94 Emerg Broadcast EBCD 110 **QUARK, STRANGENESS & CHARM** (CD EP) **£8**
95 Emerg Broadcast EBT 107 **AREA 54** (12" EP) **£12**
95 Emerg Broadcast EBCD 107 **AREA 54** (CD EP) **£6**

ALBUMS

70 Liberty LBS 83348 **HAWKWIND** (LP, gatefold sleeve; blue label, later black label, the latter with or without 'Made In England' on label) ..... **£350/£60/£40**



75	Sunset SLS 50374	**HAWKWIND** (LP, reissue, with poster) **£15**
84	Liberty SLP 1972921	**HAWKWIND** (LP, reissue, picture disc, die-cut sleeve) **£15**
84	Liberty SLS 1972921	**HAWKWIND** (LP, reissue) **£10**
96	EMI 7243 5 30028 2 4	**HAWKWIND** (CD, bonus tracks) **£8**
11	Back On Black RCV 010 LP	**HAWKWIND** (2LP, 180g, gatefold sleeve, initially blue vinyl, reissue) **£30/£20**
71	United Artists UAG 29202	**IN SEARCH OF SPACE** (LP in foldout 'door' sleeve, some pressings have wider spacing on label or with Side A ending in a locked groove; with/out 'log book') **£150/£75**
81	Liberty LBG 29292	**IN SEARCH OF SPACE** (LP, reissue) **£15**
00	Simply Vinyl SVLP 266	**IN SEARCH OF SPACE** (LP, 180g, reissue) **£30**
11	Back On Black RCV 011 LP	**IN SEARCH OF SPACE** (2LP, gatefold sleeve, some on red or white vinyl, later black vinyl, reissue) **£50/£50/£25**
72	United Artists UAG 29364	**DOREMI-FASOL-LATIDO** (LP, with inner sleeve, with/out poster) **£200/£150**
72	United Artists UAG 29364	**DOREMI-FASOL-LATIDO** (LP, later pressing with UA logo on bottom right of sleeve, or with 'Made In Germany' on label, with inner sleeve, with/out poster) **£50/£25**
77	United Artists UAG 29364	**DOREMI-FASOL-LATIDO** (LP, label states 'Manufactured In England', with inner sleeve, reissue) **£20**
79	United Artists UAG 29364	**DOREMI-FASOL-LATIDO** (LP, label states 'A Product Of Liberty-United Record', reissue) **£10**
11	Back On Black RCV 013 LP	**DOREMI-FASOL-LATIDO** (2LP, gatefold sleeve, initially on clear or grey vinyl, reissue) **£50/£50/£35**
73	United Artists UAD 60037/8	**SPACE RITUAL ALIVE** (2LP, foldout sleeve with inners, labels state 'A Product Of United Artists Ltd' or 'A Product Of Liberty-United Artists Records Ltd') **£100**
77	United Artists UAD60037/8	**SPACE RITUAL ALIVE** (2LP, foldout sleeve with inners, larger 'Side 1' & 'Side 2' on labels, larger catalogue number above the small number) **£25**
80	United Artists UAD 60037	**SPACE RITUAL** (2LP, lighter labels, DA/DA/73 UAD 60037/8 bottom-left of inner sleeves, reissue) **£18**
07	EMI HAWKSR 4	**SPACE RITUA**L (2CD/DVD) **£20**
11	Back On Black RCV 017 LP	**SPACE RITUAL VOL 1** (2LP, gatefold sleeve, clear, blue or black vinyl, reissue) **£35/£40/£25**
11	Back On Black RCV 017 LP	**SPACE RITUAL VOL 2** (2LP, gatefold sleeve, green or yellow vinyl, reissue) **£35/£40**
74	United Artists UAG 29672	**HALL OF THE MOUNTAIN GRILL** (LP, bold text on label, with inner sleeve with square corners; later with normal text and inner with rounded corners) **£40/£30**
81	United Artists LBG 29672	**HALL OF THE MOUNTAIN GRILL** (LP, reissue) **£12**
11	Back On Black RCV 012 LP	**HALL OF THE MOUNTAIN GRILL** (2LP, gatefold sleeve, bonus tracks, initially on yellow vinyl, reissue) **£40/£25**
75	United Artists UAG 29766	**WARRIOR ON THE EDGE OF TIME** (LP, foldout pop-up sleeve with inner, some with price code sticker on rear for French export) **£100/£100**
75	United Artists UAG 29766	**WARRIOR ON THE EDGE OF TIME** (LP, single sleeve, 'Manufactured In The UK. By EMI Records Limited' on label) **£22**
77	United Artists UAG 29766	**WARRIOR ON THE EDGE OF TIME** (LP, single sleeve, inner sleeve, 'Manufactured In England. A Product Of United Artists Records Ltd' on label, reissue) **£20**
79	United Artists UAG 29766	**WARRIOR ON THE EDGE OF TIME** (LP, single sleeve, inner sleeve, 'Manufactured In England. A Product Of Liberty-United Records (UK) Ltd' on label, reissue) **£20**
81	United Artists UAG 29766	**WARRIOR ON THE EDGE OF TIME** (LP, single sleeve, 'Magnu' misspelled as 'Magno', reissue) **£15**
13	Atomhenge ATOMCD 1035	**WARRIOR ON THE EDGE OF TIME** (CD, bonus track) **£10**
13	Atomhenge ATOMCD 31037	**WARRIOR ON THE EDGE OF TIME** (2CD/DVD) **£18**
13	Atomhenge ATOMBOX 1001	**WARRIOR ON THE EDGE OF TIME** (LP/2CD/DVD box) **£50**
15	Let Them Eat Vinyl LETV 307 LP	**WARRIOR ON THE EDGE OF TIME** (LP, some on yellow vinyl, reissue) **£25/£20**
76	Charisma CDS 4004	**ASTOUNDING SOUNDS AND AMAZING MUSIC** (LP, inner sleeve, 'Mad Hatter' label; 'All Titles Rock Music Co Ltd' on one line, or two; reissued with blue label) **£22/£18/£10**
76	Charisma CDS 4004	**ASTOUNDING SOUNDS AND AMAZING MUSIC** (LP, inner sleeve, misprint with front and rear sleeves reversed) **£25**
83	Charisma CHC 14	**ASTOUNDING SOUNDS AND AMAZING MUSIC** (LP, blue label, Phonogram or later Virgin credit on label, reissue) **£10/£12**
09	Atomhenge ATOMCD 1005	**ASTOUNDING SOUNDS AND AMAZING MUSIC** (CD, bonus tracks) **£10**
14	Atomhenge ATOMLP 1005	**ASTOUNDING SOUNDS AND AMAZING MUSIC** (LP, insert, reissue) **£18**
15	Let Them Eat Vinyl LETV 293 LP	**ASTOUNDING SOUNDS AND AMAZING MUSIC** (2LP, gatefold sleeve, red, yellow vinyl, reissue) **£25**
77	Charisma CDS 4008	**QUARK STRANGENESS AND CHARM** (LP, 'Mad Hatter' label, inner sleeve; label states 'Copyright Control' or 'All Titles: Rock Music Co Ltd', later blue label) **£40/£25/£15**
83	Charisma CHC 50	**QUARK STRANGENESS AND CHARM** (LP, blue label, reissue) **£10**
15	Let Them Eat Vinyl LETV 264 LP	**QUARK STRANGENESS AND CHARM** (2LP, bonus tracks, gatefold sleeve, clear vinyl, reissue) **£30**
20	Atomhenge ATOMLP 2009	**QUARK STRANGENESS AND CHARM** (2LP, bonus tracks, gatefold sleeve, clear vinyl, *Record Store Day* release) **£35**
20	Atomhenge ATOMCD 2009	**QUARK STRANGENESS AND CHARM** (2CD, bonus tracks, gatefold sleeve, clear vinyl, Record Store Day release) **£35**
79	Charisma CDS 4016	**P.X.R.5** (LP, 'Mad Hatter' label, first 5,000 with family tree poster, with image of incorrectly wired plug on rear) **£35**
79	Charisma CDS 4016	**P.X.R.5** (LP, 'Mad Hatter' label, later with 'Mad Hatter At Microphone' label with image of incorrectly wired plug on rear; later pressings of either label have removable 'Do Not Remove' sticker over plug) **£20/£15**
84	Charisma CHC 25	**P.X.R.5** (LP, some with incorrectly wired plug on rear, later blanked out, reissue) **£10/£6**
09	Atomhenge ATOMCD 1010	**P.X.R.5** (CD, bonus tracks) £10
15	Let Them Eat Vinyl LETV 291 LP	**P.X.R.5** (2LP, gatefold sleeve, grey vinyl, bonus tracks, reissue) **£22**
80	Bronze BRON 523	**LIVE SEVENTY-NINE** (LP, laminated sleeve, custom label) **£15**
80	Bronze BRON 523	**LIVE SEVENTY-NINE** (LP, Bronze label, with/out '2406 205' on label, later without Polydor credit on sleeve) **£12/£10/£10**
09	Atomhenge ATOMC D 1011	**LIVE SEVENTY-NINE** (CD, bonus tracks, reissue) **£12**
15	Let Them Eat Vinyl LETV 265 LP	**LIVE SEVENTY-NINE** (2LP, yellow vinyl, gatefold sleeve, reissue) **£22**
80	Bronze BRON 530	**LEVITATION** (LP, blue vinyl) **£22**

80	Bronze BRON 530	**LEVITATION** (LP, distributed by EMI)	**£15**
80	Bronze BRON 530	**LEVITATION** (LP, distributed by Polydor, some with sticker over EMI on rear sleeve)	**£12/£12**
09	Atomhenge ATOMCD 3016	**LEVITATION** (3CD, box, bonus tracks)	**£15**
15	Let Them Eat Vinyl LETV 305 LP	**LEVITATION** (LP, gatefold sleeve, with inner sleeve, initially on blue vinyl, reissue)	**£22/£15**
09	Atomhenge ATOMLP 3016	**LEVITATION** (3LP, blue vinyl, bonus tracks)	**£40**
81	RCA Active RCALP 6004	**SONIC ATTACK** (LP, insert, some with stickered sleeve and free 7" Angels Of Death/Trans-Dimensional Man [p/s, RCA RCA 137, push-out centre])	**£25/£15**
81	RCA Active RCALP 6004	**SONIC ATTACK** (LP, without insert)	**£10**
10	Atomhenge ATOMCD 2019	**SONIC ATTACK** (2CD, bonus tracks)	**£18**
13	Back On Black RCV 104 LP	**SONIC ATTACK** (2LP, blue vinyl, gatefold sleeve, bonus tracks, reissue)	**£22**
82	RCA Active RCALP 9004	**CHURCH OF HAWKWIND** (LP, with/out lyric booklet)	**£15/£10**
10	Atomhenge ATOMCD 1021	**CHURCH OF HAWKWIND** (CD, bonus tracks)	**£18**
14	Back On Black RCV 130 LP	**CHURCH OF HAWKWIND** (2LP, clear vinyl, inc bonus vinyl, reissue)	**£25**
82	RCA RCALP 9089	**CHOOSE YOUR MASQUES** (LP, originally without PL 25440 on label, later with)	**£15/£12**
10	Atomhenge ATOMCD 2026	**CHOOSE YOUR MASQUES** (2CD, bonus tracks)	**£12**
14	Back On Black RCV 105 LP	**CHOOSE YOUR MASQUES** (2LP, gatefold sleeve, clear vinyl, bonus tracks, reissue)	**£25**
85	Flicknife SHARP 033	**THE CHRONICLE OF THE BLACK SWORD** (LP, insert)	**£15**
85	Flicknife SHARP 033	**THE CHRONICLE OF THE BLACK SWORD** (LP, picture disc)	**£20**
09	Atomhenge ATOMCD 1012	**THE CHRONICLE OF THE BLACK SWORD** (CD)	**£10**
15	Let Them Eat Vinyl LETV 292 LP	**THE CHRONICLE OF THE BLACK SWORD** (2LP, 45rpm, gatefold sleeve, blue vinyl, bonus tracks, reissue)	**£25**
86	GWR GWS 01	**LIVE CHRONICLES** (2LP, some with tour programme)	**£20/£15**
09	Atomhenge ATOMCD 2007	**LIVE CHRONICLES** (2CD, bonus tracks)	**£15**
15	Let Them Eat Vinyl LETV 294 LP	**LIVE CHRONICLES** (2LP, clear vinyl, reissue)	**£25**
88	GWR GWLP 26	**THE XENON CODEX** (LP, trifold die-cut sleeve, later single sleeve)	**£20/£12**
10	Atomhenge ATOMCD 1022	**THE XENON CODEX** (CD, bonus tracks)	**£12**
14	Back On Black RCV 125 LP	**THE XENON CODEX** (2LP, gatefold sleeve, red vinyl, bonus tracks, reissue)	**£25**
90	GWR GWLP 103	**SPACE BANDITS** (LP)	**£20**
10	Atomhenge ATOMCD 1025	**SPACE BANDITS** (CD, bonus tracks, reissue)	**£12**
91	GWR GWLP 104	**PALACE SPRINGS** (LP)	**£15**
12	Atomhenge ATOMCD 21034	**PALACE SPRINGS** (2CD, bonus tracks, reissue)	**£12**
92	Essential ESSLP 181	**ELECTRIC TEPEE** (2LP, gatefold sleeve, 5,000-only, numbered)	**£45**
09	Atomhenge ATOMCD 1008	**ELECTRIC TEPEE** (CD, bonus tracks, reissue)	**£12**
14	Back On Black RCV 127 LP	**ELECTRIC TEPEE** (2LP, red vinyl, gatefold sleeve, reissue)	**£25**
93	Essential ESDLP 196	**IT IS THE BUSINESS OF THE FUTURE TO BE DANGEROUS** (2LP, gatefold sleeve)	**£50**
12	Atomhenge ATOMCD 21032	**IT IS THE BUSINESS OF THE FUTURE TO BE DANGEROUS** (2CD, bonus tracks, including the 4R1 and 4R2 EPs, reissue)	**£20**
94	Emergency Broadcast System EBSLP 111	**THE BUSINESS TRIP** (2LP, clear, black vinyl; 2LP, clear vinyl; 2LP)	**£50/£45/£30**
11	Atomhenge ATOMCD 1031	**THE BUSINESS TRIP** (CD, bonus track, reissue)	**£12**
95	Emergency Broadcast System EBSSCD 113	PSYCHEDELIC WARRIORS: **WHITE ZONE** (CD, digipak)	**£10**
10	Atomhenge ATOMCD 1023	PSYCHEDELIC WARRIORS: **WHITE ZONE** (CD, reissue)	**£10**
95	Emergency Broadcast System EBS 118	**ALIEN 4** (2LP, gatefold sleeve)	**£50**
10	Atomhenge ATOMCD 1018	**ALIEN 4** (CD, bonus track, reissue)	**£15**
96	Emergency Broadcast System EBSLP 120	**LOVE IN SPACE** (2LP, gatefold sleeve)	**£40**
03	Cherry Red CRDVD 35	**LOVE IN SPACE** (DVD)	**£10**
09	Atomhenge ATOMCD 2013	**LOVE IN SPACE** (2CD, bonus tracks, reissue)	**£15**
97	Emergency Broadcast System EBSCD 139	**DISTANT HORIZONS** (CD)	**£10**
11	Atomhenge ATOMCD 1028	**DISTANT HORIZONS** (CD, bonus tracks, reissue)	**£15**
15	Let Them Eat Vinyl LETV 304 LP	**DISTANT HORIZONS** (2LP, gatefold sleeve, grey marbled vinyl, reissue)	**£25**
00	Hawkwind/Voiceprint HAWKVP 17 CD	I**N YOUR AREA** (CD, reissue of 1999 USA Geffen CD)	**£18**
00	Hawkwind/Voiceprint HAWKVP 18 CD	**SPACEBROCK** (CD, initially mispressed with fewer tracks)	**£30/£18**
01	Hawkwind/Voiceprint HAWKVP 19 CD	**YULE RULE** (2CD, original booklet credits tracks 1-3 as 'Money Tree', later as 'Space Brock', with different pictures)	**£25/£15**
02	Hawkwind/Voiceprint HAWKVP 22 CD	**CANTERBURY FAYRE 2001** (2CD)	**£18**
05	Hawkwind/Voiceprint HAWKVP 35 CDSE	**TAKE ME TO YOUR LEADER** (CD/DVD)	**£25**
05	Hawkwind/Voiceprint HAWKVP 35 CD	**TAKE ME TO YOUR LEADER** (CD)	**£15**
06	Hawkwind/Voiceprint HAWKVP 38 DD	**TAKE ME TO YOUR FUTURE** (Dual-Disc)	**£30**
08	Landmark 74489	**KNIGHTS OF SPACE** (2CD)	**£12**
08	Landmark 74420	**KNIGHTS OF SPACE** (DVD)	**£12**
10	Eastworld EWO 042 CD	**BLOOD OF THE EARTH** (CD)	**£10**
10	Eastworld EWO 043 CDLTD	**BLOOD OF THE EARTH** (2CD)	**£18**
10	Back On Black RCV 030 LP	**BLOOD OF THE EARTH** (2LP, gatefold sleeve, clear or blue vinyl)	**£50/£50**
12	Eastworld EWO 101 CD	**ONWARD** (2CD)	**£10**
12	Back On Black RCV 079 LP	**ONWARD** (2LP, gatefold sleeve, initially on green camouflage vinyl)	**£45/£25**
12	Esoteric EANTLP 1008	HAWKWIND LIGHT ORCHESTRA: **STELLAR VARIATIONS** (2LP, inner sleeves)	**£35**
12	Esoteric EANTCD 1008	HAWKWIND LIGHT ORCHESTRA: **STELLAR VARIATIONS** (CD, slipcase)	**£12**
15	Gonzo HAWKGZ 102 CD	**SPACE RITUAL LIVE** (2CD)	**£12**
15	Gonzo HAWKGZ 103 DVD	**SPACE RITUAL LIVE** (2CD/DVD)	**£15**
15	Gonzo HAWKGZ 104 SE	**SPACE RITUAL LIVE** (2CD/2DVD, digipak)	**£18**
16	Cherry Red BRED 688	**THE MACHINE STOPS** (LP/12" EP, gatefold sleeve)	**£35**
16	Cherry Red CDBRED 688	**THE MACHINE STOPS** (CD)	**£8**
17	Cherry Red BREDD 700	**INTO THE WOODS** (2LP, gatefold sleeve)	**£22**
17	Cherry Red CDBREDD 700	**INTO THE WOODS** (CD, digipak or jewel case)	**£10/£8**
17	Cherry Red CRCDBOX 45	**AT THE ROUNDHOUSE** (2CD/DVD, box)	**£22**
18	Cherry Red BREDT 721	**AT THE ROUNDHOUSE** (3LP, trifold sleeve, poster)	**£40**

18	Cherry Red BRED 730	**ROAD TO UTOPIA** (LP, gatefold sleeve) **£18**
18	Cherry Red CDBRED 730	**ROAD TO UTOPIA** (CD, digipak) **£10**
19	Cherry Red BRED 782	**ALL ABOARD THE SKYLARK** (LP, gatefold sleeve) **£18**
19	Cherry Red CDBRED 782	**ALL ABOARD THE SKYLARK** (2CD) **£12**
20	Cherry Red BREDD 822	HAWKWIND LIGHT ORCHESTRA: **CARNIVOROUS** (2LP, gatefold sleeve) **£22**
20	Cherry Red CDBRED 822	HAWKWIND LIGHT ORCHESTRA: **CARNIVOROUS** (CD) **£10**
20	Cherry Red BREDT 830	**HAWKWIND 50 LIVE** (3LP, trifold sleeve, inner sleeves) **£12**
20	Cherry Red CDBRED 830	**HAWKWIND 50 LIVE** (2CD) **£35**
21	Cherry Red BRED 845	**SOMNIA** (LP, innersleeve, three fewer tracks) **£18**
21	Cherry Red CDBRED 845	**SOMNIA** (CD) **£10**

ARCHIVE RELEASES

83	Illuminated JAMS29	**THE TEXT OF FESTIVAL** (2LP) **£12**
09	Let Them Eat Vinyl LETV 023 LP	**THE TEXT OF FESTIVAL** (2LP, reissue, omits one track, red, purple or black vinyl) ..... **£20/£20/£14**
83	Flicknife SHARP 014	**ZONES** (LP) **£10**
83	Flicknife PSHARP 014	**ZONES** (LP, picture disc) **£15**
13	Back On Black RCV 126 LP	**ZONES** (2LP, blue vinyl, gatefold sleeve, reissue) **£22**
84	Flicknife SHARP 022	**STONEHENGE: THIS IS HAWKWIND DO NOT PANIC** (LP/12", gold logo with gatefold sleeve, later red logo with single sleeve/poster) **£15**
14	Back On Black RCV 129 LP	**THIS IS HAWKWIND DO NOT PANIC** (LP/12", gatefold sleeve, white vinyl, reissue) **£15**
85	American Phonograph APK 9	**SPACE RITUAL VOLUME 2** (2LP, gatefold sleeve) **£18**
08	Let Them Eat Vinyl LETV 022 LP	**SPACE RITUAL VOLUME 2** (2LP, gatefold sleeve, blue/orange vinyl, reissue) **£20**
85	Demi Monde DM 002	**BRING ME THE HEAD OF YURI GAGARIN** (LP) **£10**
86	Samurai SAMR 038 (PD)	**ANTHOLOGY VOLUME 1** (LP, also picture disc) ..... **£8/£15**
86	Samurai SAMR 039 (PD)	**ANTHOLOGY VOLUME 2** (LP, also picture disc) ..... **£8/£15**
86	Samurai SAMR 040 (PD)	**ANTHOLOGY VOLUME 3** (LP, also picture disc) ..... **£8/£15**
86	Samurai SAMR 046	**APPROVED HISTORY OF HAWKWIND** (3LP, picture discs, with booklet) .. **£60**
87	Flicknife HWBOX 01	**OFFICIAL PICTURE LOG BOOK** (4LP box, [three picture discs, interview disc] with badge, insert) **£40**
87	Flicknife SHARP 040 (B)	**OUT & INTAKE** (LP, also picture disc) ..... **£12/£20**
91	Windsong WINCD 007	**BBC RADIO ONE LIVE IN CONCERT** (CD) **£8**
92	Raw Fruit FRSCD 005	**THE FRIDAY ROCK SHOW SESSIONS** (CD) **£18**
94	Iloki ILCD 1014	**CALIFORNIA BRAINSTORM** (CD) **£8**
95	Emergency Broadcast System EBSCD 114	**UNDISCLOSED FILES (ADDENDUM)** (CD) **£12**
97	EMI 7243 8 33333 2 5	**THE 1999 PARTY LIVE AT THE CHICAGO AUDITORIUM 1974** (2CD, poster) **£15**
19	Parlophone HAWKSLP 6 A	**THE 1999 PARTY LIVE AT THE CHICAGO AUDITORIUM 1974** (2LP, reissue) **£18**
99	Hawkwind/Voiceprint HAWKVP 1 CD	**LIVE AT GLASTONBURY 1990** (CD, some with incorrect tracklisting; reissues manufactured by EDC Blackburn) ..... **£15/£18/£12**
99	Hawkwind/Voiceprint HAWKVP 4 CD	**COLLECTOR SERIES VOLUME 1 – COMPLETE '79** (2CD) **£12**
99	Hawkwind/Voiceprint HAWKVP 3 CD	**COLLECTOR SERIES VOLUME 2 – CHOOSE YOUR MASQUES** (2CD) **£12**
99	Let Them Eat Vinyl LETV 024 LP	**LIVE 1982** (2LP, green, red vinyl, , retitled reissue of HAWKVP 3 CD) **£35**
15	Atomhente ATOMCD 21040	**CODED LANGUAGES** (2CD, retitled expanded reissue of HAWKVP 3 CD) .. **£15**
00	Visionary VISDVD 002	**THE CHRONICLE OF THE BLACK SWORD** (DVD, reissue of VHS) **£12**
00	Hawkwind/Voiceprint HAWKVP 5 CD	**ATOMHENGE 76** (2CD) **£12**
00	Hawkwind/Voiceprint HAWKVP 6 CD	**THE WEIRD TAPES No 1** (CD, reissue of 1980 cassette) **£15**
00	Hawkwind/Voiceprint HAWKVP 7 CD	**THE WEIRD TAPES No 2** (CD, reissue of 1980 cassette) **£15**
00	Hawkwind/Voiceprint HAWKVP 8 CD	**THE WEIRD TAPES No 3** (CD, reissue of 1981 cassette) **£15**
00	Hawkwind/Voiceprint HAWKVP 9 CD	**THE WEIRD TAPES No 4** (CD, reissue of 1981 cassette) **£15**
00	Hawkwind/Voiceprint HAWKVP 10 CD	**THE WEIRD TAPES No 5** (CD, reissue of 1982 cassette) **£18**
01	Visionary VISDVD 005	**NIGHT OF THE HAWKS** (DVD) **£10**
01	Hawkwind/Voiceprint HAWKVP 11 CD	**THE WEIRD TAPES No 6** (CD, reissue of 1982 cassette) **£18**
01	Hawkwind/Voiceprint HAWKVP 14 CD	**THE WEIRD TAPES No 7** (CD, reissue of 1983 cassette) **£20**
02	Hawkwind/Voiceprint HAWKVP 12 CD	**LIVE 1990** (2CD) **£18**
04	Cherry Red CRDVD 46	**CHAOS** (DVD, reissue of VHS) **£10**
04	Cherry Red CRDVD 56	**SOLSTICE AT STONEHENGE** (DVD, reissue of VHS) **£15**
04	Classic Rock Legends CRL 1558	**LIVE LEGENDS** (DVD, reissue of Nottingham 1990 VHS) **£10**
06	Hawkwind/Voiceprint HAWKVP 36 CD	**THE WEIRD TAPES No 8** (CD, reissue of 1983 cassette) **£20**
06	Cherry Red CRDVDBOX 1	**LIVE 1984-1995** (3DVD) **£20**
08	Hawkwind/Voiceprint HAWKVP 44 DVD	**WINTER SOLSTICE 2005** (2DVD) **£12**
08	Hawkwind/Voiceprint HAWKVP 44 CD	**WINTER SOLSTICE 2005** (2CD) **£18**
08	Hawkwind/Voiceprint HAWKVP 45 CD	**MINNEAPOLIS 1989** (2CD) **£12**
08	Hawkwind/Voiceprint HAWKVP 46 CD	**READING 1992** (2CD) **£18**
08	Hawkwind/Voiceprint HAWKVP 47 DVD	**TREWORGEY** (2DVD) **£12**
08	Hawkwind/Voiceprint HAWKVP 47 CD	**TREWORGEY** (2CD) **£18**
08	Hawkwind/Voiceprint HAWKVP 48 CD	**USA TOUR 1989-1990** (2CD) **£18**
08	Hawkwind/Voiceprint HAWKVP 48 DVD	**USA TOUR 1989-1990** (2DVD) **£12**
10	BBC HAWKS 7	**AT THE BBC 1972** (2CD) **£18**
20	Parlophone HAWKSLP 7	**AT THE BBC 1972** (2LP, reissue) **£18**

11	Easy Action EARS 041	**NO STAR UNTURNED** (CD)	**£10**
11	EMI HAWKS 8	**PARALLEL UNIVERSE: A LIBERTY/UA YEARS ANTHOLOGY 1970-1974** (3CD)	**£15**
16	Atomhenge ATOMCD 31042	**THE RCA ACTIVE YEARS** (3CD, clamshell box)	**£25**
16	Atomhenge ATOMCD 41041	**THE CHARISMA YEARS** (4CD, clamshell box)	**£18**
17	Secret Films SECDP 157	**OUT OF THE SHADOWS** (CD/DVD, hitherto CD, DVD)	**£15**
17	Atomhenge ATOMCD 31043	**THE GWR YEARS** (3CD, clamshell box)	**£18**
18	Atomhenge ATOMCD 51044	**THE EMERGENCY BROADCAST YEARS** (5CD, clamshell box)	**£20**

COMPILATIONS

76	United Artists UAK 29919	**ROADHAWKS** (LP, gatefold sleeve with poster, sticker, brown or black text on label rim, manufacture credit to Liberty-United Artist, United Artist or EMI)	**£20 each**
20	Atomhenge QATOMLP 1045	**ROADHAWKS** (LP, gatefold sleeve, poster)	**£20**
20	Atomhenge QATOMCD 1045	**ROADHAWKS** (CD)	**£10**
77	United Artists UAG 30025	**MASTERS OF THE UNIVERSE** (LP, manufacture credit to Liberty-United Artist, United Artist or EMI)	**£15 each**
11	Back On Black RCV 015 LP	**MASTERS OF THE UNIVERSE** (LP, red or clear vinyl, reissue)	**£20/£20**
80	Charisma BG 2	**REPEAT PERFORMANCE** (LP)	**£8**
84	Flicknife XSHARP 019	**INDEPENDENT DAYS** (10" LP)	**£8**
86	RCA NL 71150	**ANGELS OF DEATH** (LP)	**£12**
88	Virgin COMCD 8	**SPIRIT OF THE AGE** (CD)	**£8**
90	EMI NTS 300	**STASIS – THE UA YEARS 1971-1975** (LP, gatefold sleeve)	**£12**
90	EMI CDP 7466942	**STASIS – THE UA YEARS 1971-1975** (CD)	**£4**
92	Virgin CDVM 9008	**TALES FROM ATOM HENGE: THE ROBERT CALVERT YEARS** (CD)	**£6**
97	Dressed To Kill CLP 0220 2	**WELCOME TO THE FUTURE** (4CD)	**£12**
99	EMI 5432282	**EPOCHECLIPSE – 30 YEAR ANTHOLOGY** (3CD)	**£10**
03	Shakedown SHAKEBX 114 Z	**WELCOME TO THE FUTURE** (2CD/DVD box)	**£20**
06	Secret SMDCD 565	**WELCOME TO THE FUTURE** (2CD, reissue of SHAKEBX 114 Z, but without DVD)	**£10**
08	Atomhenge ATOMBOX 3002	**SPIRIT OF THE AGE – AN ANTHOLOGY 1976-1984** (3CD, inc unissued tracks, clamshell box, booklet)	**£25**
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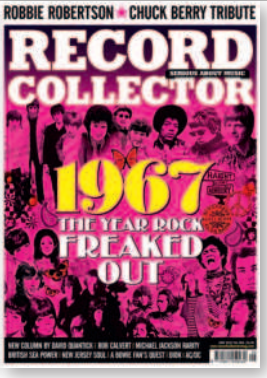

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YOU ME AT SIX /515
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YOUNG GODS /502
YOUNG GUN SILVER FOX /485
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From The Vaults

Reissues, remasters and compilations

End Of An Era

The album that cleared the decks so New Order could begin turns 40. But how does it hold up? *Johnnie Johnstone* finds out.

Joy Division

Still

★★★★

Rhino 0190296424861 (2LP)

Exercise One, the opening track on *Still*, was one of four recordings jettisoned from the sessions for *Unknown Pleasures*. It bears, however, that same sense of foreboding and gravitas ("Turn away from it all/It's all getting too much"), with Stephen Morris' precision pulse and Peter Hook's elastic throb shrouded by Bernard Sumner's wayward guitar. Those tracks would be collated together with previously unreleased fragments and a recording of the band's final live performance at Birmingham University for the third and last Joy Division album, here given a deluxe 40th Anniversary release on 2LP crystal clear vinyl.

But while it contains some of the most formidable music of the era, *Still* remains a frustratingly uneven listen some 40 years later. The exhumation of these tracks – stretched out over a double set – curtailed the impending flurry of bootlegs which had arisen following Curtis' death in May 1980, solidifying the myth and enabling the legacy to ferment. As well as being Curtis' last will and testament, it provided a way out and a fresh start for the remaining band members who were simultaneously working through the material for the first New Order album *Movement*, released the following month in November 1981.

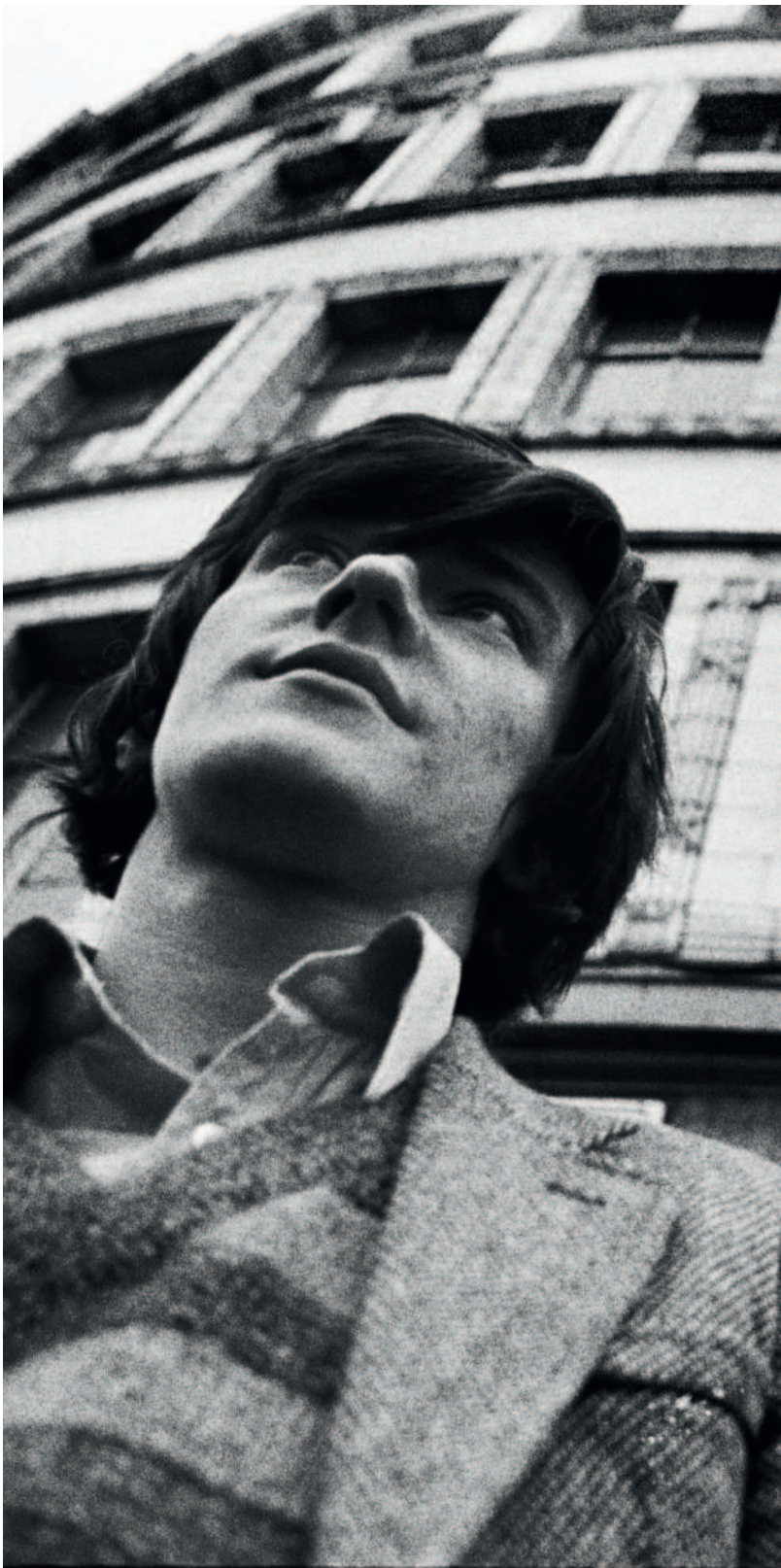
The earlier reworked Warsaw material, Ice Age – Sumner's guitar an electromagnetic radar whose antennae has broken loose in a storm – and Walked In Line (also from the *Unknown Pleasures* sessions) sound comparatively primitive, their nascent racket still drenched in the spirit of '77. But the martial handclaps, jagged bassline and throbbing Ubu-esque electronics of Glass – recorded a year earlier but after the Warsaw demos – offered compelling evidence that Joy Division were about to rip the punk straitjacket clean off.

The restless intensity of The Only Mistake and Something Must Break (recorded at the same session as Transmission) are still emotionally draining, but the band was consistently refining its sound, reaching new heights with The Sound Of Music – Sumner's excoriating guitar chiselling away at the oscillating hoverboard of electronics – and by the time of Dead Souls (I Wanna Be Your Dog turned inside out, but ebbing and flowing, in and out of the storm, one moment taut, the next yielding to fluid rhythms and textures) Joy Division had become masters of past, present and future. "A duel of personalities/That stretch all true realities," Curtis sang ominously on what would become the B-side to Atmosphere's glacial sepulchre. It could possibly be their most perfect moment.

In addition to the Birmingham performance, there is a live take of Sister Ray: a sluggish performance recorded at the Moonlight Club in April 1980, captured in the midst of a hectic schedule of concerts. Here they're simply treading water, namechecking when they should have been the name to check. The warning signs were already there.

The final show, recorded two weeks before Curtis' death, turned out to be their last, and it hardly lacks intensity. The singer sometimes sounds as though he's swallowing the mic in desperation, while the rendition of Transmission is as unhinged as *that* appearance on the *Something Else* show from the previous September. And yet, shorn of Martin Hannett's sleight of hand, and more specifically his bluetop echo and delay boxes, some tracks sound less like the future and more like the present creeping towards a dispiriting end.

But Joy Division really did change the language of rock music forever. From the centre of the city, on through the post-punk wastelands of the 80s, into the heartless, faceless wilderness of post-modern techno society, they charted the relentless pulse of life… until the end.



Q&A

Stephen Morris on 40 years of *Still* and more…

Joy Division had such an enduring influence – comparable to that of the Velvet Underground – on the music that came after them. Why do you think that is?
You get the impression today that Joy Division were a really massive band, but at the time we weren't that big. We only played around twice to an audience of more than 300 people. We got to the top of the indie charts, but outside of that we weren't really very well-known. I do find it very humbling – and baffling at the same time – that we have that reputation. But we wanted to be a band that had the same sort of impact as The Velvet Underground, one that people would listen to and then want to start their own band.

In the end I suppose there is only one explanation – the music. Our reputation grew from people sitting in bedrooms and listening to those three records. We were just four young men trying to say something, but not really knowing what that was. With *Unknown Pleasures*, Martin Hannett's production put the songs in a place that we wouldn't have thought of putting them. We were a bit annoyed with him, because it didn't sound like the first Stooges album! It sounded timeless instead. It didn't sound like anything else.

While the music was intense, often pessimistic, in interviews each of you – even Ian – came across as quite relaxed, and there was also a sense of humour there. That seemed a little incongruous.
People would come to interview us and expect us to be really intense as people, and we would just come across as ordinary blokes. When you think of Ian today, you think of someone very solemn, very serious, but most of the time he wasn't and we were just four lads having a laugh. But his words were very important to him and, for the rest of us, it was the music that was important. Ian was writing all the time, about what was going on in his head, and I guess that was something we probably should have paid more attention to at the time. All we wanted to do was to write songs and play gigs, in a way to the detriment of Ian. He wanted to as well, but by doing it he was making himself more ill. But he was genuine about it and people could see that, so he made a connection with them.

What was the vision behind *Still* and what do you think today about the music on there?
That was going on at the same time as we were figuring out New Order. It was a kind of full-stop. It wasn't a cash-in. It was important to clear the decks – let's put everything out so we can get on with things. There was a sense that some of the material was unreleased only because it was unfinished – things like The Only Mistake from the *Unknown Pleasures* sessions. When we went in with Martin we made them better, and what he did on those songs was great.

My biggest ever mistake is on Passover. The gig started off pretty badly – the PA wasn't working properly until about half-way through which is why you can barely hear Ian. I remember thinking during Passover, This is fucking great, and as a consequence I completely lost where I was in the song and made this massive hiccup. I started listening to the song instead of *being* it, and that's when you make mistakes.

What would the *real* third Joy Division album have sounded like had Ian still been around?
That's the $64,000 question. I often wonder about that. It would have been different from how *Movement* turned out. It slammed the breaks on something but we hadn't actually stopped, so some of *Movement* was just what we would have done had we carried on, but with crap words, because we had no idea how to sing or write lyrics. Without Ian we were flailing. We had been so wrapped up in it all. We felt we were going places, and were always thinking about the next song, always wanting to improve. Looking back, we should have taken a week off. Death is always something that happens to someone else, not to you. We knew we were going to continue on but we weren't going to be Joy Division, so what are you going to be? So you just carry on and hope something happens, because it usually does. And luckily, it did.
As told to Johnnie Johnstone

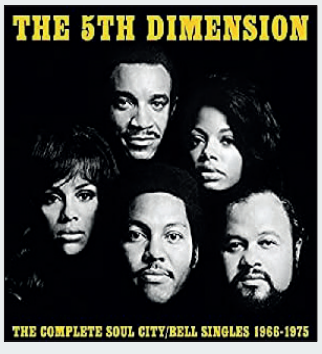
Photo (Bob Dylan): Ken Regan publicity shot

Joy Division: *Still* draws a line under the pioneering quartet

SOUL COLLECTOR

By Lois Wilson

The seeds of The Supremes were sown back in 1958 when Mary Wilson and Florence Ballard, two eighth graders raised in Detroit's Brewster Projects, met backstage at a talent contest. **MARY WILSON**, born 6 March 1944 to Sam and Johnnie Mae Wilson, was already singing in a group with Aretha Franklin's sister Carolyn. Ballard had been taught to sing by her guitar playing father Jesse. Both had exceptional voices but only got to perform a few vocal leads in the Supremes once Motown boss Berry Gordy singled out Diana Ross for stardom. The few Wilson did get are collected on ***Mary Wilson's The Motown Anthology*** (★★★ **Real Gone**). Standouts include the Spector-ish Pretty Baby, recorded as The Primettes (a pre-Supremes sister group to the future Temptations' Primes) and issued as the flip to their 1960 debut single; a mature-sounding Come and Get These Memories taken from 1966's *Supremes A Go Go* album and previously unheard live versions of Can't Take My Eyes Off You and Falling In Love With Love from 1970. Then post-Diana, shared leads with Jean Terrell on the joyous Floy Joy and Automatically Sunshine and ballads such as Don't Let My Teardrops Bother You, Till The Boat Sails Away and a cover of The Spinners' I Don't Want to Lose You taken from the Holland Dozier Holland-produced *High Energy* from 1976. The remainder of the set is filled with solo material - her 1979 self-titled album for Motown produced by Hal Davis after Marvin Gaye dropped out, plus a culled session with producer Gus Dudgeon, the best of the tracks Save Me, where she's pitched somewhere between Candi Staton and Kiki Dee.



ARETHA FRANKLIN's ***Unforgettable: A Tribute to Dinah Washington*** (★★★★ **Music On Vinyl**) is her 1964 fifth album issued on Columbia and it captures the then-22-year-old on a set of blues and jazz made popular by Washington, one of her chief vocal influences and also a friend of her father's the Reverend CL Franklin. With production and string arrangements by Bob Mersey, highpoints include Evil Gal Blues and Soulville, both raw R&B nuggets delivered with swing and sass. The following year's ***Yeah!!!!*** (★★★★ **Music On Vinyl**), meanwhile, is her seventh album. Produced by Clyde Otis and with Kenny Burrell on guitar, it turns New York's Columbia Studios into a club jazz setting with live audience and Aretha breathing new life into standards including This Could Be The Start Of Something, Misty and Love For Sale.

IKE AND TINA TURNER's ***A Fool In Love*** (★★★★ **Wagram**) is a 16-track greatest hits of their early years, when Ike played piano and guitar like a maniac and Tina was angry and hungry and bellowed and roared. The stupendous title track and It's Gonna Work Out Fine, also here, provided the biggest hits of their career. The first named arose when Ike's scheduled singer failed to show and Tina stood in. The second, a call and response penned by Rose McCoy, features Mickey and Sylvia with Mickey Baker briefed to play Ike style guitar – he also speaks Ike's spoken word parts – and Sylvia Robinson adding girl group backgrounds. Also included are fire-in-the-belly rock'n'soul numbers You Should'a Treated Me Right, I'm Jealous and I Dig You and drop-to-your-knees soul-of-a-woman tracks Sleepless, I Idolize You and The Way You Love Me.

Also from Ike and Tina are ***The Hunter/Outta Season*** (★★★★ **Blue Moon**), their 1968 and 1969 Bob Krasnow-produced albums for Blue Thumb which place them in a blues setting. Both, despite being largely unsung, are great recordings. *Outta Season* captures the pair on a series of standards from My Babe and Rock Me Baby to Dust My Broom. *The Hunter*, meanwhile, features Albert Collins on eight tracks including the monumental title track, I Smell Trouble and Bold Soul Sister. The first sees Ike and Tina expand Albert King's soulful blues to six minutes in length, Tina's captivating throaty vocal delivery framed by sparse guitar, drums and Stax like horns. I Smell Trouble is a stinging attack on the Bobby Blue Bland song; Bold Soul Sister, meanwhile, is a sassy proto-funk original.

THE 5th DIMENSION's ***The Complete Soul City/Bell Singles 1966-1975*** (★★★★ **Real Gone**) is just that: a 61-track 3CD set collecting the sunshine pop/champagne soul outfit's 45s in their original single mixes, all but four in mono, for Johnny Rivers and Arthur Shimkin's respective labels plus 1966's debut You're Good Enough For Me/Bye Bye Baby on the Bronco label as The Versatiles and 1975's Never My Love, their sole single release for Arista.

Between 1970-75, **JAMES BROWN** issued five albums and 1974 saw the release of two - ***Hell*** and ***Reality*** (★★★★ **Music On CD**), the latter overseen by Fred Wesley which went into the US R&B Top 5 and is split between conscience funk (the hit singles Funky President (People It's Bad) and the title track) and soulful ballads (the cinematic Who Can I Turn To (When Nobody Needs Me) and I'm Broken Hearted).

THE FOUNDATIONS' ***Build Me Up Buttercup*** (★★★★ **Culture Factory**) is a 1968 US album produced by Tony Macaulay and issued on Uni Records. It features great takes on Harlem Shuffle and Comin' Home Baby and also includes the singles Build Me Up Buttercup and Back On My Feet Again. It's available as a 2000 only limited-edition split yellow/clear coloured vinyl reissue replete with replica labels and sleeve artwork.

Alvin Stardust
The Magnet Albums
★★★

7Ts QGLAMCDT 184 (3CD)

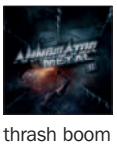
The other Stardust kid, captured in his prime

Whisper it, but if you were naïve enough in the early '70s there wasn't a huge chasm between Alvin and Ziggy. Alvin's bandwagon-jumping 1973 singles – he'd spent years as jobbing rock'n'roller Shane Fenton – were as thrilling as The Jean Genie or Rebel Rebel. Well, almost. OK, Bowie moved on while Alvin ran out of steam (from *The Untouchable* to *Rock With Alvin*, gathered here). The fact remains that My Coo Ca Choo, Jealous Mind and Red Dress are super-boosted glitter-pop titans, all black leather gloves and fantastic cheap guitars and the generic pop lust which sounds filthy when you're little. His first three albums, now with multiple bonus tracks, leap between Gene Vincent homage and Alvin's own winking take on glam. *Chris Roberts*

Annihilator
Metal II
★★★

earMusic 0215806EMU (CD, 2LP)

Revitalised version of metal crew's 2007 release



Annihilator, the band formed by Jeff Waters in Canada at the start of the thrash boom in 1984, are to be the subject of a massive back catalogue facelift, with some 18 albums set to make a reappearance over the next few years. First off the blocks is *Metal II*, a retooled version of the band's 12th studio album *Metal*. The revamp keeps the original guest musicians, although a fresh set of drum tracks by Dave Lombardo now underpin proceedings and Into Eternity's Stu Block has re-recorded all the vocal leads. With the Japanese bonus track (a cover of Exciter's Heavy Metal Maniac) added to the rejigged running order *Metal II* doesn't so much replace the original as add a new, complementary and extremely interesting facet to the material. *John Tucker*

Bis
Return To Central
★★★★

Past Night From Glasgow PNFG 06 (2LP)

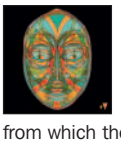
Glasgow electro-pop heroes' darker third album

By 2001, self-appointed 'New Transistor Heroes' and famously youthful *Top Of The Pops* debutants Bis were going to Glasgow's boundary-breaking club night Optimo (Espacio) at the Sub Club on Jamaica Street, much like every other musician in the city. Their third album *Return To Central* is swathed in the sound of the place, from the gothic Euro-electro of Silver Spoon, Don't Let the Rain Come Down and Robotic, to the moody, hip hop-timed industrial instrumental Black Pepper and the glitch techno interlude Metal Box. Their infamous synths-and-vocoder cover of Love Will Tear Us Apart is also in this package, thankfully. The title of the epic, ambient single The End Starts Today suggests they knew what was coming – they wouldn't release another original, non-compilation album as Bis until 2019 – but *Return To Central* is an often-hidden view of their multi-faceted greatness. *David Pollock*

Bixiga 70
Bixiga 70
★★★

Glitterbeat GB LP 166 (LP)

Afro-Brazilian revivalists' debut turns 10



Naming themselves after the São Paulo neighbourhood from which they emerged and Fela Kuti's Africa 70 outfit gives some indication as to where Bixiga 70's heads were at when they came in a decade ago. A 10-piece instrumental outfit in thrall to Kuti's pioneering Afrobeat sound, Bixiga 70 brought Brazilian rhythms and tight songwriting to blasts of Nigerian-influenced horn arrangements, though this self-titled debut album, originally released in 2011, is at times curiously tentative, as if the group were trying to decide whether they could get truly away with it. Penultimate track Balboa De Silva strikes gold, while the moody closer, Desegano Da Vista, suggests a career in soundtracking favela crime flicks should be on the cards. *Jason Draper*

Black Francis
NonStopErotik
★★★★

Demon DEMREC 912 (LP)

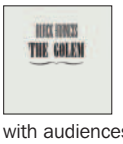
The Golem
★★★

Demon DEMREC 980 (2LP)

Paley & Francis
★★

Demon DEMREC 982 (LP)

Three offerings from Pixies' frontman's solo career



Black Francis' solo career has, perhaps unsurprisingly, never chimed with audiences as loudly as the era-defining band that made him famous. He has made some excellent solo records, though, as well as put out some dross. These reissues from 2010 and 2011 demonstrate a prolific artist with a devil-may-care attitude towards quality

The Coral: a rare sighting of the six-piece in the wild

control. *NonStopErotik* is the best of them, a libidinous concept album where Francis channels his inner Bryan Ferry and, on songs such as When I Go Down On You, perhaps imparts too much information. *The Golem* is an opera that's more Dire Straits than Don Giovanni – it was performed in 2008 to accompany the 1920 German Expressionist film of the same name, and for all the good songwriting, it goes on a bit. The third offering, knocked out with frequent collaborator Reid Paley in Nashville, sounds like it was lots of fun to make and isn't much fun to listen to. *Jeremy Allen*

Blue Rondo A La Turk
Chewing The Fat

★★★

Demon DEMREC 817 (2LP)

Time again to get your groove on

By naming his band Blue Rondo A La Turk after a Dave Brubeck number, influential London DJ Chris Sullivan was marking his crew out immediately as a cut above. Coming in on the wave immediately after new romance when zoot suits were in, Blue Rondo's sophisticated take on funky jazz was immediately surveyed with suspicion by the music press, and although darlings of *The Face*, they never fulfilled their incredible live potential. *Chewing The Fat*, released in 1982, remains a splendid snapshot of where pop would be heading. Within three years, Sade, Working Week, Matt Bianco (featuring defecting Blue Rondo members Mark Reilly and Danny White) and The Style Council were all taking this Latin jazz-fused pop into the charts. *Daryl Easlea*

BMX Bandits
Life Goes On

★★★

Past Night From Glasgow PNFG 11 (LP)

Bellhill's polite answer to Mark E. Smith resurrects 1993 peak

BMX Bandits' leader and fulcrum Duglas T. Stewart has given us 35 years of charming, beguiling music and performance, but ask anyone familiar with the breadth of his Bellshill-born project's work and a probable majority would point to 1993's *Life Goes On* as its masterpiece. The Bandits' third studio album and the first of three that they released on Alan McGee's Creation, it's re-released here with a new sleeve painting by Stewart which apparently ties more closely to his original vision. The album contains Stewart's three key tracks – the glam, romantic indie-pop of Little Hand, the mighty, worn-out Serious Drugs and dweeb-rock anthem Kylie's Got a Crush On Us – but elsewhere his clear aspiration to be a DIY Brian Wilson or Burt Bacharach is brought close to success by the sonic textures Creation could afford. *David Pollock*

The Coral
The Coral

★★★★

Run On RO 002 LPI (2CD, 2LP)

More deep-dive treasures add ballast to debut album

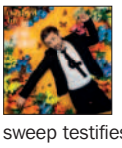
Even by revivalists' standards, The Coral were retrograde when they released their self-titled debut album in 2002. Britpop had seemingly exhausted 60s pop for at least one more generation, but, clutching their Love, *Nuggets* and Doors records, and dredging for the lost art of the sea shanty, these freewheeling Liverpudlians took a raucous shore leave from the UK's New Acoustic Movement thing. Given a sonic buffing and expanded to include their debut EP, B-sides and a pair of unreleased Ian Broudie-produced tracks, *The Coral*'s greatest strength remains frontman James Skelly's songwriting, propelled by collective youthful abandon. Like its namesake sea creatures, the album teems with life: Skeleton Key still unlocks trapdoors of the mind; Dreaming Of You is a vision of indie-pop perfection. *Jason Draper*

The Divine Comedy
Charmed Life: The Best Of

★★★★

Divine Comedy DCRL 118 (2CD/3CD, 2LP)

Indie crooner's finest collected



A judicious 23 years after his last best-of, Neil Hannon's 24-track career sweep testifies generously to his lush orch-pop evolution. With his 90s songs of love and lust dutifully included, and *Regeneration*'s minor career blip not unduly ignored (Perfect Lovesong charms), Hannon's 21st century contributions to the croon-song frontline brim with ever-increasing grace and range. Our Mutual Friend and A Lady Of A Certain Age are peerless studies in sumptuous story-song, To The Rescue and Have You Ever Been In Love twinkling declarations of loved-up bliss. Norman And Norma and You'll Never Work In This Town Again, meanwhile, suggest middle-aged befuddlement suits his observational skills nicely. Reflective new track The Best Mistakes and a CD of playful bonus cuts furnish further evidence of this maverick one-off's impeccably preserved core attributes: wit, melodic wiles, even a little wisdom. *Kevin Harley*

Chris Farlowe & The Thunderbirds
Stormy Monday & The Eagles Fly On Friday

★★★★

Repertoire REPUK 1366 (3CD)

Soul man's 60s output collated

In 1966, Chris Farlowe became Britain's premier blue-eyed soulman with his chart-topping, Jagger/Richards-penned, Out Of Time, a song that featured a storming orchestral arrangement ideal for Farlowe's powerful set of pipes. The iconic Sue label reissued a cover of T Bone Walker's Stormy Monday (as by Little Joe Cook) hoodwinking R&B fans into believing it was by a black US R&B singer. This set consists of his pop-orientated Decca and Columbia 45s; a full 1965 R&B live show at The Flamingo plus BBC transcriptions from Brian Matthew's World Service programmes; The Blues Roll On (a rare 1968 Radio 3 blues show) and Sunday morning's Easybeat.

Besides covers of James Brown, Jimmy Reed, Phil Upchurch, Pickett and Redding, there is also plenty of homegrown material by this national treasure. *Tony Burke*

Photo (The Coral): Kevin Power

NOW ON DEMON RECORDS

DOG TRUMPET

on vinyl

ANTISOCIAL TENDENCIES • RIVER OF FLOWERS
MEDICATED SPIRITS [2LP] • GREAT SOUTH ROAD

Fronted by **brothers Peter O'Doherty and Reg Mombassa**, Dog Trumpet have been playing, writing and recording their music since the early 90s. Reg and Pete were **founding members of iconic Australian band Mental As Anything**, who hit the charts around the world with **"Live It Up"**. The band made a mark with their left field mix of music, art, video and humour and leading eventually to ARIA awards and induction into the **Hall of Fame** in 2009.

Recorded and produced by Peter at home in his 'South Road' studio, the brothers have created **an inventive and original body of work** distinguished by an **eccentric and offbeat harmonic warmth and melodic drive** propelled by Reg's distinctive slide guitar and Peter's elegant acoustic guitar and mandolin. Their **poetic, yet at times absurdist lyrics** are set against a sonic backdrop that could loosely be described as a meld of **rock and roll, psychedelic folk, country and semi-abstract blues.**

Demon Records now present the duo's **fourth, fifth, sixth and seventh albums, all pressed on 180gram coloured vinyl: Antisocial Tendencies** [2007], **River Of Flowers** [2010], **Medicated Spirits [2LP]** [2013], and **Great South Road** [2020].

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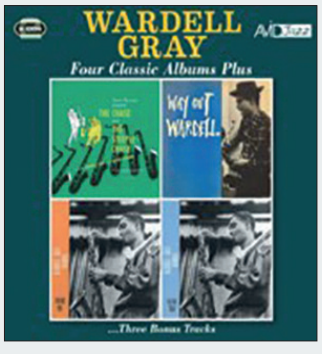
JAZZ COLLECTOR

By Charles Waring

One of the greatest alto saxophonists of all time, **JACKIE McLEAN** played his horn with a slightly sharp intonation, which gave his sound a distinctive, bittersweet flavour. He started out as a Charlie Parker-influenced disciple of bebop, making his debut at 20 on the Miles Davis album *Dig* in 1951 before forging a distinguished solo career that saw him land at Blue Note Records in 1959. In 1963, he began moving away from orthodox hard bop, embracing a more adventurous avant-garde style with the assistance of vibraphonist Bobby Hutcherson and trombonist Grachan Moncur III. They made vital contributions on several of McLean's key early 60s albums, including 1964's ***Destination... Out!*** (★★★★★ **Blue Note**), which has now been expertly mastered by Kevin Gray from the original tape and reissued as part of Blue Note's *Classic Vinyl Series*. Moncur wrote three of the LP's four cuts, including the eerie Love And Hate, which thanks to Hutcherson's ethereal vibes, shimmers with an iridescent beauty, and the more angular and portentous Esoteric, which juxtaposes hard blocks of sound with a swinging pulse. The album also boasts one of Blue Note's best Reid Miles' designed covers.



Like Jackie McLean, the Oklahoma tenor saxophonist **WARDELL GRAY**, battled with heroin addiction. But whereas McLean beat his drug dependency, Gray, a contemporary of Charlie Parker, was not so fortunate and was still in thrall to heroin when he died in mysterious circumstances in 1955 aged 35. Despite his short career, Gray left some wonderful music behind, including his classic duel with fellow tenor titan Dexter Gordon, a live eleven-minute version of which is featured on ***Four Classic Albums Plus*** (★★★★ **Avid**). Also included in the set is another signature Gray number, Twisted, which Annie Ross wrote lyrics to and Joni Mitchell later covered. It's an excellent, low-priced introduction to a hornblower whose unique style bridged the swing and bebop styles.

Bop, of course, was considered avant-garde when it emerged in the 1940s but by 1956, a New York pianist called **CECIL TAYLOR** was taking jazz in another, more radical direction with his envelope-pushing debut LP, *Jazz Advance*. A fierce standard-bearer for the avant-garde movement, Taylor's music seemed so revolutionary, outré and uncompromisingly complex that he found it difficult getting gigs in jazz clubs but found the academic world more accepting and worked as a university teacher. ***The Complete, Legendary, Live Return Concert*** (★★★★ **Oblivion**) captures Taylor and his quartet, which included his long-time collaborator, saxophonist Jimmy Lyons, in New York in 1973 after a five-year absence from the Big Apple music scene. Of the three long tracks, the most riveting is a solo piano piece, Spring of Two Blue J's Part One, which highlights Taylor's uniquely percussive style. This amazing music comes with a caveat: it's not for the faint-hearted.

Another giant of free improvisation is US trumpeter **WADADA LEO SMITH**, who just celebrated his 80th birthday. Despite his advanced years, the prolific Mississippi-born musician with over 50 albums to his name shows no sign of slowing down. This month he's releasing two separate works. The first is a collaborative project, ***A Love Sonnet For Billie Holiday*** (★★★★ **TUM**), where he joins forces with another veteran, drummer **JACK DEJOHNETTE**, and pianist, **VIJAY IYER**, who together create sounds that five impressionistic tone poems, ranging from pastel-hued acoustic soundscapes to electric sound collages using a sampled Malcolm X speech.

DeJohnette also joins Smith as part of the trumpeter's Great Lakes Quartet on an epic work called ***Chicago Symphonies*** (★★★★ **TUM**), a 4CD box set that contains three four-movement symphonies dedicated to Windy City musicians (Gold, Diamond and Pearl) and a fourth one (Sapphire) inspired by American presidents with Chicagoan connections. There's much to digest but the music is never less than inspiring.

Nine years older than Smith is the amazing **CHARLIE GABRIEL**, a saxophonist, clarinettist and occasional vocalist who made his debut as a teenager in the Lionel Hampton band and more recently has been heard playing in the famous New Orleans ensemble, Preservation Hall Jazz Band. Apparently, Dave Grohl is big fan of his, which might account for Gabriel's new album, ***89*** (★★★ **Sub Pop**) - a delightful collection mostly comprising standards - coming out on a Seattle-based label synonymous with grunge music.

Next, we go from a venerable old timer to one of jazz's exciting new faces in the shape of **NALA SINEPHRO**, a Belgium-born/London-based musician who can be heard playing synths and harps on her terrific debut platter, ***Space 1.8*** (★★★★ **Warp**). The album's enigmatic title references its creator's interest in physics but you don't have to be a nerdy science boffin to appreciate the human warmth behind Sinephro's ruminative ambient soundscapes. Helping her bring her aesthetic vision to life are stalwarts of the UK scene; among them saxophonist Nubya Garcia, and drummers Eddie Hick and Jake Long.

We go from Sinephro's beatific placidity to dystopian visions on a potent song cycle called ***The Architecture Of Oppression Part 1*** (★★★★ **Mr Bongo**), a futuristic synthesis of trippy psychedelic soul, hip-hop and widescreen jazz masterminded by The Heliocentrics' Jake Ferguson under the name **THE BRKN RECORD**. Its many contributors, including jazz singer Zara McFarlane, help to create a damning indictment of Britain's racism.

Radical, too, but in a different way, is an album of solo electric guitar pieces called ***Forfolks*** (★★★ **International Anthem**) by **JEFF PARKER**, a fretboard master renowned for his work in the indie rock band, Tortoise. The Chicago-based musician shows his jazzy side with a low-key selection of material that blends original numbers with a jazz standard and a delicate reading of Thelonious Monk's Ugly Beauty.

As well-read jazz fans will know, in 1956 Monk recorded a striking interpretation of Duke Ellington's immortal song, I Got It Bad (And That Ain't Good), a song that gets a fresh makeover by the **ALVIN QUEEN TRIO** on the American-born Swiss drummer's new album, ***Night Train To Copenhagen*** (★★★ **Stunt**). The album is a heartfelt tribute to pianist Oscar Peterson and features some nifty ivory work from Swedish pianist Calle Brickman while his countryman, bassist Tobias Dall, helps Queen keep the grooves flowing.

Another fine Swedish ivory tickler, the award-winning **JAKOB KARLZON** returns with ***Wanderlust*** (★★★★ **Warner Music**), a mélange of lyrical ECM-style acoustic piano jazz and Nordic noir augmented by cinematic electronic effects and driving rock beats. It includes guest cameos from trumpeter Mathias Eik and guitarist Dominic Miller.

PJ Harvey

Let England Shake

★★★★★

Island 0725406 (CD, LP)

The Hope Six Demolition Project

★★★

Island cat no TBC (CD, LP)

A Mercury-winning classic and an art experiment

There are few compliments left that haven't already been bestowed on *Let England Shake*, PJ Harvey's uncanny, immaculate "war" record from 2011, except to say that it still packs an emotional punch more than a decade later. The conclusion to a reissue campaign that's been rolled out over the past year and more, here again accompanying demos throw up fascinating insights into its construction, from the bareboned strumming of the autoharp the songs were written on to the many samples that underpinned the original compositions, like Istanbul (Not Constantinople) running conspicuously on a loop throughout the title track – there's no trace, save for a plinky xylophone palimpsest on the eventual recording.

The Hope Six Demolition Project followed in 2016 and took Harvey's experimental, self-imposed strictures to new levels, with the smoke and mirrors of the recording process exposed when she turned the making of the album into an art installation at Somerset House. It has its moments, but the glories of its predecessor can't help overshadowing an underwhelming follow-up. *Jeremy Allen*

Andy Irvine/ Paul Brady

Andy Irvine/Paul Brady

★★★★★

Mulligan LUNDLP 3108 (CD, LP)

Cult classic folk record gets a reissue

When an album that was previously under-appreciated attains classic status by word of mouth, it's invariably a reliable barometer of its quality. In the case of the self-titled *Andy Irvine / Paul Brady,* praise from Bob Dylan can't have hurt, either. It's a beguiling folk set from former Planxty duo Irvine and Paul, newly remastered here for purple vinyl, and CD with engrossing and extensive book-length liners. Cut at Rockfield Studios in 1976 with accompaniment from the Bothy Band's Donal Lunny and Kevin Burke, the album's reputation is borne out as it passes hypnotically through ten tracks layered with cascading guitar, mandolin, bouzouki and fiddle, underpinned by deceptively complex rhythms (Plains of Kildare, Irvine's plaintive Autumn Gold). Irvine and Brady's vibrant reinventions of traditional pieces make for an album as vital as Fairport's Convention's early-70s long players. *Rich Davenport*

The Kane Gang

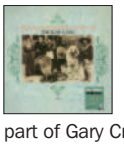
The Bad And Lowdown World Of The Kane Gang

★★★★

Demon DEMREC 816 (LP)

Blue-eyed soul classic burns again

The gorgeous Closest Thing To Heaven, The Kane Gang's zenith, is a soulmate to Bee Gees' most sublime ballads. As part of Gary Crowley's *Lost 80s* series of excavations, the North-East trio's 1985 debut re-emerges, and it still feels heroically inspired. There's such a wealth of can't-be-faked soul in those voices, while Pete Wingfield's production elects not to mimic the rawness he'd allowed on Dexys' debut but to complement the songs with smooth studio finesse. Logically, it should sound plastic, but these guys swing. Whether it's the relentless groove of Small Town Creed or the springy Staple Singers cover Respect Yourself, it's in the pocket and on fire. Bad and lowdown maybe, but better than good, and hitting mighty highs. *Chris Roberts*



A New Decade

In the gap between Madchester and grunge, the first post-Thatcher year saw a new movement in British music emerge. *By David Pollock*

The Cranberries: one of the numerous *C91* bands who went on to big things

Various Artists
C91
★★★★

Cherry Red CRCDBOX 119 (3CD)

The year 1991 was one of wilderness in British music. Margaret Thatcher had gone the year before and acid house and baggy indie-dance, the last great musical uprisings of her era, were heading for the mainstream. Grunge was on its way from across the Atlantic, and independent British music was in hibernation, ahead of the eventual Britpop explosion later in the decade.

What the latest in Cherry Red's series of year-centric, post-*C86* compilations demonstrates, though, is that the year was anything but creatively bankrupt. In fact, one pleasure of the three-disc set is how many later-to-be-big names it features, all at early but crucially productive stages of their careers.

The Charlatans' sunny, loose-shouldered Over Rising is the only bona fide (kind of) hit here, alongside chart-scrapers like the Manic Street Preachers' stadium-ready Stay Beautiful and Northside's ever-joyous source of baggy delight Take 5. Nothing Can Stop Us by Saint Etienne, one of the most potently distilled sources of musical joy from this time, was a favourite only with the music press and indie disco DJs; the same goes for Sultans Of Ping FC's dependably ludicrous Where's Me Jumper.

Elsewhere, the comp showcases a bunch of bands with name recognition playing songs which only those who've scoured their back catalogue will know. Dodgy's Summer Fayre is Madchester meets The Kinks; The Cranberries' Them is Celtic, Cocteau Twins-esque indie-rock balladry possessed of more subtlety than the songs which made them famous; Lush's For Love is a musically Smiths-like downbeat anthem; The Boo Radleys' The Finest Kiss and Slowdive's gently sublime Morningstar are awash with shoegazing-style effects.

There are many other lesser-known pleasures such as Spectrum's symphonic dream-pop oscillation (I Love You) To The Moon And Back, The High's Stone Roses-alike Up And Down, and the typically wayward, sample-heavy acid psychedelia of Flowered Up's I'll Be Your Dog, fusing hip hop, Happy Mondays and the vocal stylings of a *Carry On* film.

So many riches can be found here that the soon-to-be-famous are outnumbered by the briefly-shining also-rans: Chapterhouse's cool fusion of baggy and shoegaze, Felt spin-off Mexico 70, Tallulah Gosh offshoot Heavenly, the angsty Th' Faith Healers, and bands as varied as Blueboy, See See Rider and shouty rockabilly types The Stairs. In this company, amid the sun-kissed uplift of a new decade, even forgotten Madchester band Paris Angels can sound like a period gem of sorts.

Q&A

The See See Rider, Lush, Felt and Jesus And Mary Chain bassist Phil King remembers his own *C91* era. "I was in the video for Primal Scream's Gentle Tuesday because I had good hair," he recalls...

What tracks on this compilation do you play on?
I was on the *C86* compilation with the Servants, *C87* with The Hangman's Beautiful Daughters and *C88* with Apple Boutique and The Hangman's Beautiful Daughters again. I wasn't on *C89* or *C90*, a terrible oversight, really, and it's just the one track on *C91*: Stolen Heart by See See Rider. I was in the video for For Love by Lush, though.

How did you come to play in so many bands? There's quite a few...
I was in The Servants and my girlfriend was in Hangman's Beautiful Daughters when their bassist left, so they asked me to fill in. The same thing happened with Biff Bang Pow; I was in them as well. Jeff Barrett from Heavenly managed The Servants and worked for Creation, and through him we got support slots with Primal Scream, the Weather Prophets, Felt and Jesus And Mary Chain [*King played with both the latter bands*]. It was just about being based in London, being available, and having good hair.

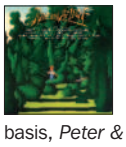
Was good hair an important thing to have on your CV at the time?
I was in the video for Primal Scream's Gentle Tuesday, basically because I had good hair. It gets you a long way in music.

See See Rider were short-lived – tell us about your time with them.
They'd already had one single out called She Sings Alone. I met them through [Jesus And Mary Chain bassist] Douglas Hart; I shared a place with him in Kilburn known as Disgraceland – there were lots of parties there – and Stevie [Sands] from See See Rider was from East Kilbride, same as the Mary Chain. It all fell apart when Lazy Records folded, although there was an unreleased album of material. Sometimes a group can be a fragile thing. It stays afloat for a while and then it collapses.

Did you get the sense that many of these *C91* indie bands would be the mainstream of British music a few years later?
Around that period, I was working as an *NME* picture researcher, so I saw that side of it as well. They were small, but they were all getting features in the music press, and The Charlatans were playing Kilburn National, so they weren't tiny. I remember seeing the Manics at the Bull And Gate in Kentish Town to not many people around that time, though, so for other groups it took longer.

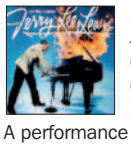
We had shoegazing, then grunge came along and wiped all of that out, and it wasn't until Britpop a few years later that there was any great success. I lived in Camden, but I'd never even been in the Good Mixer until my Lush interview at the end of '91. Before then I'd just travelled round in vans, but that felt like the big-time – six-week tours of America, lots of interviews and big theatre shows. It was an exciting time. *As told to David Pollock*

Jack Lancaster & Robin Lumley
Peter & The Wolf
★★★
Esoteric ECLEC 2781(CD)
A gentle, eccentric, era caper



Using Prokofiev's much-loved classical piece as its basis, *Peter & The Wolf* was very much part of the 70s jigsaw that featured also *The Butterfly Ball*; writerly takes on childhood. Originally intended to soundtrack a film that never materialised, collaborators Lancaster and Lumley exploited their plump phone book: the album is a commemoration of the glory of the old London music industry, with so many musicians dropping by Trident Studios – hence the inclusion of Eno, Phil Collins, Bill Bruford, Garys Moore and Brooker to name a few. Viv Stanshall's reassuringly prim narration holds the whole enterprise together, and it is a pleasing surprise to hear Stephane Grappelli's unmistakable playing. The package is also a fitting tribute to its sleevenote writer Malcolm Dome, who so sadly left us in October 2021. *Daryl Easlea*

Jerry Lee Lewis
Last Man Standing
★★★★
Demon DEMREC 342 (2LP)
Rock'n'roll icon ropes in friends and followers



This set, originally released in 2006, sees Jerry Lee Lewis duet with rock, country and blues legends. A performance with Jimmy Page on Led Zep's Rock And Roll gets things going, and Lewis appears with John Fogerty on Travelling Band, Springsteen on Pink Cadillac, with Jagger and Richards, Neil Young, Ringo, Clapton and Rod Stewart on the acoustic What Made Milwaukee Famous. Jerry Lee was a giant of country music and is on top form with Willie Nelson, Toby Keith on the flag-waver Old Glory, Merle Haggard (a honky tonk version of Just A Bummin' Around), Kris Kristofferson, George Jones, Delaney Bramlett, Robbie Robertson and Don Henley (on Van Morrison's Irish Heartbeat). Blueswise, there's B.B. King, Little Richard and Buddy Guy. There are no tired rehashes of past glories here. *Last Man Standing* lives up to the title. *Tony Burke*

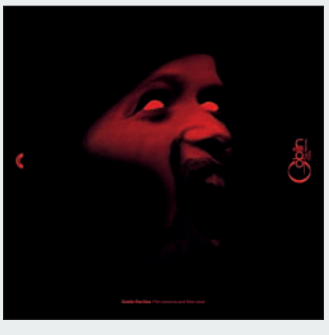
OST COLLECTOR

By Jonny Trunk

This month's column takes off with a set of old and rarely heard sounds floating around the skies over Africa and Asia: **Music For Airplanes** (★★★★ ***Souma Records***) is a collection of soundtracks and "showpieces" made for films, TV shows and, we assume, adverts shown on airplanes, otherwise the title is a bit bonkers. Anyway, that aside, all music is composed and played by Egyptian-born composer, Farfisa player and possible synth legend-in-the-making **HANY MEHANNA**, with help from iconic sidemen such as guitar maestro Omar Khorshid and percussionist Khamish Henkish. This music has remained unreleased until now and comes directly from the composer's own archive.

Across the two LPs, there are infectious Eastern sounds, delightful melodic phrases, lovely instrumentation, some brilliant rhythms and more to get your ears into. There is a lot to enjoy here, from jet set-style jazzy flavours and trance-inducing passages, to pastoral delights and unexpected groovy psych – even with some wordless vocals thrown in. Sometimes it comes across like a twisted James Bond score, other times could easily be an Eastern kooky Moog LP. A great release to file very nicely somewhere between Hailu Mergia and Salah Ragab.

From 2LP sets to something way, way bigger. Yes, way, *way* bigger. Ten LPs, in fact. ***Goblin: The Horror Original Soundtracks*** (★★★ **Cinevox**) says pretty much what it is on the tin, I mean box. There are some more facts to mention – this is



the first ever Goblin box set on vinyl – but, of course, there have been box sets on CD before. It's all on blood-red vinyl and the *Suspiria* pressing comes in a gatefold pop-up sleeve (like the Italian and Japanese originals) and there are actually nine scores in all, with a bonus disc of rarities. Not sure what they are as nothing was mentioned or sent to us about that but we can imagine it could well be rare 7" B-sides, outtakes, concert performances – who knows? It's the sort of novelty pressing a completist may want. We believe very few copies of this grand set will actually land here in the UK, so if you want one I suggest you speak to your local dealer and get ordering. The price, we think, will be somewhere between £300 and £350.

If you think a 10LP box set is unusual, there is another one riding into town: **ENNIO MORRICONE – *Dollars, Dust and Pistoleros: The Westerns Anthology*** (★★★ **Cinevox**). Containing the obvious dollars trilogy along with *Once Upon A Time In The West*, things get a little more interesting with the scores for *Companeros* and *My Name Is Nobody*. There could have been a better compilation here if you ask me as complete scores by the maestro can drag a little, but his great work is spread across several different labels, so I assume Cinevox have just brought together the work they could easily compile. The set comes complete with a booklet and is certainly one for the Morricone completists among you. Blue vinyl, too. Same drill as the one before, if you are after one; we suggest you order it soon as not too many shops will want to buy a 10LP box set (with no sale or return possibilities) with no takers.

While we're on the big box set wagon, we should mention ***Godzilla: The Showa Era Soundtracks*** (★★★ **Wax Works**), a full set of 18 (yes, 18!!) 180gram OSTs of the all the *Godzilla* scores from 1954-1975. From proto sci-fi noise to skewed melodic monster music, I very much doubt a full review of the music here will change whether you want to spend close to £500 on such a vinyl beast. Or whether your shelves will even withstand the weight.

We were thrilled to be informed about a new Warren Ellis and Nick Cave score as we have been loving much of their work since the brilliant *Proposition* in 2005. ***La Panthère Des Neiges*** (★★★ **Invada**) is the latest and is certainly not as dark and bleak as their previous work. Not that we don't love the super-bleak miserable material, it's just pleasant to experience a slightly lighter side, which actually doesn't last that long (it starts getting darker after track one). The film is a documentary about the elusive and endangered Snow Leopard, so it's interesting to have the two huge talents working on something from the natural world. There are still the painfully beautiful strings, a whiff of field records (which could just be treated sound but do come across as birdsong and natural sounds), avant garde touches and, of course, sublimely simple guitar work. There are a couple of pedestrian Cave songs here, which may well work better on screen than they do here as straight listening – this score really works when it's instrumental and pulling really hard on your emotions, but there are moments when it does drift slightly into generic world/high-end spa music, if there is indeed such a thing. As you'd expect, some truly great musical sequences here, but not all the way through.

Another new score is ***The World To Come*** (★★★★ **Mute**) with music by **DANIEL BLUMBERG**, the biggish news being that the score features solos by free jazz titan Peter Brötzmann. Before I started listening, I had no idea what the film was about and, to be honest, didn't really mind that I didn't, simply because, over the years, I've always found that the expectation of the sound of a film genre can often lead me up the wrong critical path. This is a beautifully sad score, quite economic in its composition, always a hard thing to achieve. Some great strings and lovely melodies which could well be from a treated oboe (always good to hear some wind), and the occasional light distant flutter from the Brötzmann sax. As the score develops things get a little scary and more insane, as Brötzmann wades in across two big cues: The Fire and The Storm, which sound exactly like they should. The pluses here outweigh the very few minuses. Unexpectedly enjoyable.

Tears In Rain (★★★ **Perseverance**) is a new compilation featuring all sorts of sci-fi and horror, but one of the big pulls is the recording of the Blade Runner Suite originally performed at a special concert put on for Galaxymphony (in 2017) and played by the Danish National Symphony Orchestra. Including monologues and interesting effects (the rustling of paper by the choir for rainfall) this really is a lovely recording. Also included are re-recordings of Coil's original concepts for *Hellraiser* that were never used as the original mooted art-house movie went all blockbuster. This is not quite Coil as you know them, it's less industrial, more score and extremely competent. More period discoveries await you, including cues from the Prom Night series and Shredder. Darkish, industrial, there is some great music here (before scores went all big and drummy), and it's well sequenced. You'll know if you need this.

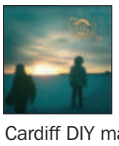
Spencer (★★★★ **Mercury KX**) is the score for the new Diana movie, with an unexpected score by Radiohead's Jonny Greenwood. I say unexpected as jazz, of the slightly free and spiritual varieties, are not what you'd associate with Diana. More Chris De Burgh, you'd think. But this score is well cool, a little like mid-80s Miles to start, then it goes all mad with more abstract sounds, muted trumpet, electric harpsichord, all pet shop on fire-stylee at times, totally at odds with the subject matter, you'd think, which is tremendously exciting. There's even one cue that seems very much based on Alice Coltane's Journey In Sachidananda. Of course, we have classical nods to the regal life here, too, but this score is certainly one of the most radical I've heard in a while. Vinyl currently scheduled for this April, once Adele's pressings are all out of the way.

Finally, ***Power Of The Dog*** (★★★ **Invada**), which we listened to on Spotify as there was no news of a vinyl release, but no doubt there will be with the success of the movie. Music here by Jonny Greenwood again, it begins with lovely hooky, chasing guitar and sour strings, which suddenly make it sound like it could actually be by Cave / Ellis. We move on to more western tropes with calling trumpet and strings, fiddle, even treated barroom piano, but all with slight sonic twists. It's an intriguing listen, moving from classical vignettes to finger-plucking sequences to create drama, misery and tension, although the yearning strings do get a little tedious by the end. It's as clever as you'd expect from this composer and certainly has a distinct and possibly influential modern Western feel at times.

Only time will tell if it is.

Los Campesinos!
Hello Sadness
★★★
Heart Swells HS 001 LP

Welsh emo mainstays celebrate their pop moment



Regarded as either emo heroes or twee irritants, in 2011 Cardiff DIY mainstays Los Campesinos! tried leaving their comfort zone to introduce a pop element to their sound on their fourth album. Three new members added to the sense of a fresh start with *Hello Sadness*. Recorded in Catalonia with Death Cab For Cutie producer John Goodmanson, who also helmed the group's previous two records, it honed their previously homemade feel. But singer Gareth Paisey's self-sabotage meant *Hello Sadness* was never going to make XFM's playlists. Every Defeat A Divorce is one of music's bleakest football songs, while the infectious Songs About Your Girlfriend is undercut with lyrics cribbed from R&B lothario TI. Back on vinyl for its 10th anniversary, it's best when Paisey drops the humour and lets his turmoil speak for itself: To Tundra is devastating. Hardly pop, but sometimes intensely affecting. *John Earls*

David McClymont
Centuries (A Retrospective)
★★★
Past Night From Glasgow PNFG 20 (2LP)

Sometime Orange Juice bassist's solo transmissions

For a brief, bright period in the early 80s, David McClymont was the bassist in Glasgow indie-pop group Orange Juice. Between 1980 and 1984, McClymont served longer than anyone in the band bar leader Edwyn Collins himself, and since then he's turned up on collaborations with Paul Haig, Mick Harvey and Momus. Now based in Melbourne, he quietly releases solo music through Bandcamp. In collaboration with Stephen McRobbie of The Pastels, Glaswegian reissue label Past Night From Glasgow have pulled the best of these together on a double album. Only in flashes does real greatness arrive – the swampy, Donovan-like The Jungle Floor, for example, or the impressively Bowie-mirroring synth-pop of The Antidote – but it's an enjoyable and diverse record which deserves shelf space alongside any Postcard Records collection. *David Pollock*

Land Of Mod

Thrilling set that perfectly frames a defining era in British music. *By Lois Wilson*

Various Artists

Eddie Piller Presents British Mod Sounds Of The 1960s

★★★★

Demon DEMRECBOX 63 (4CD, 2LP, 6LP)

Eddie Piller was a pivotal figure on the 80s mod scene. He edited *Extraordinary Sensations*, one of the key fanzines at the time, and also helmed a string of influential labels including Well Suspect and Countdown. He currently heads Acid Jazz – his previous release on Demon was the self-explanatory Eddie Piller Presents The Mod Revival. His mum, meanwhile, was the secretary of the Small Faces' fan club in the 60s. They're one of the groups on this 100-track, six-LP boxset (also available as a four-CD set and a 34-track double-LP cherry pick) that captures the Wordsworthian promise and thrill of youth – mod or otherwise. Don't Burst My Bubble, from 1966, is arguably the Small Faces' tour de force, a blistering soul rocker that captures Steve Marriott singing his lungs out. It provides a highpoint of many highpoints here.

Eddie Piller's definition of 'British mod sounds' is an incredibly catholic one. It naturally takes in music by bands that pledged allegiance to the cause (the aforesaid Small Faces; The Action with the peerless Never Ever; The Fleur De Lys' compelling take on Circles; The Creation's crunching Makin' Time). There are hits – Love Affair's cover of Robert Knight's Everlasting Love; The Yardbirds' Over Under Sideways Down; Geno Washington and the Ram Jam Band's Michael The Lover – and obscurities, too. One, a cover of Eddie Floyd's Big Bird, is so rare no one knew who the group was doing it so an Acid Jazz colleague came up with the band's moniker, Dog Soul.

There are omissions, too, such as Julie Driscoll and Brian Auger Trinity, The Who (although they are here in their early High Numbers incarnation with the anthemic I'm The Face), Them and The Graham Bond Organisation. But as Piller points out in his introduction, these are due to licensing issues rather than oversights. There are one or two strange inclusions, too – for this writer The Hollies' Bus Stop [see interview below for Piller's explanation as to its addition]. But regardless of slight quibbles (and they are slight), Piller paints a thrilling portrait of 60s Britain through a mod lens.

He doesn't sequence chronologically; his approach is more scattershot, with the emphasis on listening experience rather than presenting a history lesson. But 60s mod in all its rainbow colours is represented: a quick snapshot takes in the speed-blues and Brit R&B of Cyril Davies & His R&B All Stars and John Mayall and the Bluesbreakers; the gorgeous soul of Georgie Fame, Dusty Springfield, Madeline Bell and PP Arnold; the pounding beat of The Carnaby and The Zombies; ska from the Beazers aka Chris Farlowe and the Thunderbirds; freakbeat from The Poets, The Syndicats and The Sorrows and organ groove from The Quik and Wynder K Frog.

With notes written by Paul 'Smiler' Anderson, author of *Mods: The New Religion* and *Mod Art*, providing vital context, it's the complete package and a real buzz.

Georgie Fame: just before he got taken out by a Dalek

Q&A

Eddie Piller, the mod don, on his new album and how a lifelong fascination is all Paul Weller's fault…

What was the brief you gave yourself?
There have been dozens of 'mod' collections over the years, so I thought that if I was going to put together a 6LP box set, then I wanted the compilation to be seminal. I wanted to choose material that people would be comfortably familiar with and mix it with obscure records that very few might have heard before. I like to think that I succeeded.

What did you want to create with the box?
An immersive experience that allows the listener to go on the same journey as I did all those years ago. I've said many times that the concept of mod is a very broad church and mod music is almost indefinable. From my own experience, I remember getting lectured by my dad in the car on the way to school in 1979 when he told me that mod "wasn't The Kinks, The Who and The Small Faces" but was Tubby Hayes and Harold McNair. This made me take a step back and actually consider what I was into. He was right. Mod is about style and substance but most importantly it is about attention to detail. Once you get that straight, it all makes sense. Mod music is whatever you want it to be!

What was the criteria for inclusion?
Mods have traditionally been into American black music but there was a whole movement that came out of the skiffle/bedroom band scene where Brits started copying what was happening in the States. After a year or so of literally aping what they heard, the bands became more interesting and started writing their own material. This gave a platform to the likes of Jagger & Richards, Marriott & Lane, Ray Davis and probably the most important of them all, Pete Townsend who – almost alone – managed to articulate what it was to be a mod. A working class peacock who followed a particular way of life where a kid could be whatever they wanted to be!

Why The Hollies' Bus Stop?
Quite simply because it is one of the best records ever made. It was written by a 16-year-old Graham Gouldman and I was a massive fan of both Graham Nash for his harmonies and guitarist Tony Hicks who was the out-and-out mod in the band. When the track listing was announced I got a bit of stick over including Bus Stop, but you know what? It was my way of adding a little pop sensibility to the collection. It is an incredible mod record and one that I can listen to on repeat for days at a time. As I said, mod is whatever we want it to be…

What is mod to you?
Well, you'd be better off asking Paul Weller than me because he was the person that got me [going] down this particular rabbit hole. I suppose it is just a 'thing' that sits on your shoulder barking instructions at you your whole life. It is an all-encompassing motivation that influences every single thing you ever do, from the socks you wear to the books you read. The only person who ever managed to define the concept of mod was Peter Meaden who famously defined it thus: "Modism or Mod Living is an aphorism for clean living under difficult circumstances." Means nothing but, at the same time, means absolutely everything.

Why does it endure?
I was beginning to think that the whole mod concept was finished. Fortunately, the last couple of years has seen a big influx of youngsters picking up the influences and joining the way of life, be it through soul music or the new garage scene espoused by Keb Darge or Rhys Webb from The Horrors. It is a constantly renewable entity.

When did your relationship with mod begin?
My mum Fran set up and ran the Small Faces' fan club in 1965 so I grew up among mod royalty. But the first I knew about mods was when I saw the Buzzcocks in 1978 and The Jam a few months later. Changed my life! *As told to Lois Wilson*

REGGAE COLLECTOR

By Mike Atherton

"All killer, no filler" is a cliché which has been trotted out for decades by record labels and hack journalists alike, and in many cases it can be translated as, "We've hidden the crap halfway through side two where people won't notice it until they've bought the album". But the claim is totally accurate on ***The Hottest Hits Collection*** **(★★★★★ Doctor Bird),** a triple-CD extravaganza from the ever-busy reissue label. Sound system owner and renowned tough guy Duke Reid had been producing and issuing records from the late 50s onwards, but it was in the brief and glorious heyday of rocksteady, from 1966 to 1968, that his Treasure Isle label stood predominant. In the late 70s, after he had passed away, Sonia Pottinger repackaged some of his best-loved productions as the *Hottest Hits* series of LPs, which form the basis of this anthology.

Those albums included such masterpieces as Alton Ellis' Girl I've Got A Date, The Paragons' The Tide Is High and Phyllis Dillon's Perfidia, all soulfully sung over the trademark warm, well-arranged rhythms of Treasure Isle's house band Tommy McCook & The Supersonics. Noticing that not all the Duke's hottest hits were present, Doctor Bird's compilers have had themselves a little fun and invented three further totally fictitious but equally lovely "volumes", so there's space for such timeless tunes as The Melodians' chugging Train To Expo '67, Joya Landis' bouncing Kansas City and the greatest of them all, The Techniques' sweetly flawless Curtis Mayfield adaptation You Don't Care.

Staying with rocksteady: Coply Johnson ran the popular Johnson's Drive-In restaurant and night spot in Kingston, and, in 1966, he had the bright idea of recording his resident band and issuing their work on singles. Those issues on his JDI label are now rare and sought-after – copies of some have changed hands for over £1,000 each – and a collection of his productions was one of those albums which fans dreamed about but which looked unlikely ever to happen. Yet, here is ***Rocksteady People*** **(★★★★ Rocka Shacka)** which offers, on CD or LP, all 13 JDI-released tracks known to exist. Built around the Drive-In's house band Los Caballeros or its offshoot The Diamonds**,** the music features bright, sharp brass arrangements and pumping keyboards, whether on instrumentals like the sought-after Keino Ska, the suavely-pleasing Silhouettes or the tastily-titled Hot Nosh, or backing singers such as **Roy Panton** on the cautionary Control Your Temper. Twelve of the 13 tracks, all presented in spotless sound quality, are of high quality; the 13th, a version of the ballad Climb Every Mountain, isn't, but at least Rocka Shacka have placed it at the end so it's easily rejectable.

AL CAMPBELL started his musical career as a teenager in rockstady group The Thrillers, whose Restless is an avidly pursued 45 nowadays and, after going solo, he scored a big Jamaican hit with the pleading Gee Baby in 1975. Greatly in demand, he was a frequent visitor to the recording studio, and Burning Sounds now reactivate two of his albums originally released in 1978. ***Rainy Days*** **(★★★ Burning Sounds)** finds him working for DJ and produce Huford "U" Brown at Channel One. Backed by Sly, Robbie and the rest of the Channel One session crew, though not by the horn section listed on the LP's sleeve, Al's tenor voice has always been able to draw the feeling from a song, whether it's a self-composed roots anthem like Give The People or a soul cover such as his wholehearted treatment of William Bell's My Whole World Is Falling Down.

No More Running **(★★★★ Burning Sounds)** was also cut at Channel One, this time with the seasoned Phil Pratt in the producer's chair. The rhythms, again with Sly and Robbie at their core, have depth and bite, with colourful keyboard splashes, and this time the advertised horn section actually appears, on some tracks at least. Al's in revival mode as he gives a sprightly rendition of The Gaylads' 1970 biggie Soul Sister, and revisits his own I'm A Freeman, first waxed for Studio One in the early 70s and now criminally expensive on a blank-label 45. Numbers like Foot Stool, encouraging the people to stand up for their rights, and the compelling call to dance Hit Me With Music are ample proof of Al's ability to sell a song, resulting in a strong set which has stood the test of time well.

Doctor Bird Records have been diligently compiling the records of producer Joel "Joe Gibbs" Gibson onto a series of releases such as *Explosive Rocksteady* and *Reggae Fever*. The latest instalment is titled ***Jogibs Records Presents Knockout Sounds Straight To The Head*** **(★★★ Doctor Bird)** and it assembles 27 tracks from 1969 and 1970 which have escaped the compilers' attention until now. Kicking off with Straight To The Head by the laconically rhythmic toaster Johnny Lover, it takes us on a varied journey through Gibson's catalogue, with DJs prominently featured: as well as Johnny, there's Lizzy who shines on Aquarius, and the veteran Count Machuki on one of his last and best sides Jack Of My Trade.

Gibbs was an early experimenter with dub sounds. His *Dub Serial* record is a candidate for the title of "first dub LP" and hearing his productions inching towards dub on numbers such as the two-part News Flash and Head Cup followed by Echo (Version), makes for very fascinating listening. By way of contrast, Cynthia Richards offers an accomplished version of the pop hit United We Stand, over a delightfully jaunty rhythm, proof that Joe Gibbs' ability as a producer was matched by his versatility.

Majid Soula

Chant Amazigh

★★★★

Habibi Funk HABIBI 0171 (CD, LP)

Algerian funk? Yes, please!

A compilation of material produced from 1980 onwards, often on small-run cassettes, *Chant Amazigh* is a revelation. Native north African Majid Soula relocated from Algeria to France in the late 70s, and still lives and works in Paris. His blend of traditional and modern, with full embrace of drum machines and brassy keyboards of the era, acts as a refreshing palette cleanser. The propulsive chug of Lgira or the almost Suicide-esque synth-powered motorik of Win Terram from 1982's *Massinissa* album highlight his passionate yet understated way with a vocal. *Chant Amazigh* is an excellent introduction, not just to the work of Majid Soula: it also shines a light on the Amazigh music of North Africa. But this is not a dry and worthy document – it's a groove. *Daryl Easlea*

Speedy Ortiz

The Death Of Speedy Ortiz & Cop Kicker…Forever

★★★

Carpark CAK 159 LE (2LP)

An unfiltered glimpse of the birth of the DIY indie-noise outfit

Forever flitting between being a punk-sounding indie band or an indie-sounding punk band, Massachusetts four-piece Speedy Ortiz have been defying genres for a decade now. To mark that anniversary, the band here reissue their first two self-released EPs – recorded when still a solo project of frontwoman Sadie Dupuis – with a slew of bonus tracks. The result is a crude and unfiltered 22-track DIY behemoth. But sift through the lo-fi discord and there are some true gems here: namely, the unnerving Phish Phood, the hypnotic Open Sesame, and the sublimely morbid Frankenweenie. And while Teething and Let's Get Evicted are (very) rough around the edges, they nevertheless hint at the unrealised potential that would blossom fully just a few years later. *Mischa Pearlman*

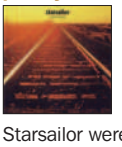
Starsailor

Love Is Here

★★

Parlophone 0190296609503 (2CD, 2LP)

Inconsistent debut gets patchy anniversary extras



Alongside Coldplay and Travis, Warrington balladeers Starsailor were briefly touted as spearheading the New Acoustic Movement. Keane soon stole their thunder and they're now best-known as a pub quiz footnote, as the last band Phil Spector produced. That's unfair: they've developed over 20 years into muscular folk-rockers. But Starsailor's debut album arrived before they were ready, full of interchangeable winsome weepies overly reliant on James Walsh's angelic croon. The spellbinding Alcoholic remains its shining moment, though a rousing new version of past single Good Souls demonstrates how taut Starsailor became. It's one of the reissue's five 20th anniversary reworkings. Annoyingly, while five covers and demos are also included, several key B-sides and remixes are absent. Love is largely missing. *John Earls*

Cat Stevens

Harold And Maude OST

★★★

Island UMC 3589991 (CD, LP)

Revisiting a cult soundtrack from 1971

This soundtrack has indeed had a curious life. Cat Stevens supplied tracks from his then-most recent albums, *Mona Bone Jakon* and *Tea For The Tillerman,* but vetoed commercial release; the two specially composed songs, Don't Be Shy and If You Want To Sing Out, Sing Out, did, however, grace a 1984 hits compilation. A vinyl-only limited edition of 2,500 surfaced in 2007, while this year's Record Store Day brought yellow and orange vinyl containing the nine Stevens compositions. This will affordably fill a gap in Cat completists' collections, but with dialogue and classical-music excerpts interspersing his handiwork it's hard to see it being played in preference to Hal Ashby's movie – a rite-of-passage story well worth your attention 50 years on. *Michael Heatley*

Joe Lynn Turner

Rescue You

★★★★

Rock Candy Candy 463 (CD)

US rocker's sidelined solo effort

As Rainbow's vocalist during their early 80s commercial peak, Joe Lynn Turner's power, soul and grit complemented the band's radio-friendly direction without blunting their edge. When Ritchie Blackmore returned to Deep Purple in 1984, Turner seemed well-placed to continue Rainbow's US success with 1985's *Rescue You*, but as he reveals in the liners on this remastered reissue, label skulduggery sabotaged its impact. Nevertheless, the album's 10

filler-free tracks, co-written with founding Foreigner keyboard player Al Greenwood, boast instant hooks which retain the melodic melodrama of Rainbow (Losing You, Endlessly) with a shade more AOR polish, showcasing Turner's passionate delivery at its best. Turner's profile subsequently rose with Yngwie Malmsteen and Deep Purple, but *Rescue You* ranks among his strongest releases. *Rich Davenport*

Grover Washington Jr
In The Name Of Love: The Elektra Recordings 1979-1984

★★★★

Soul Music/Cherry Red QSMCR 5202 BX (CD)

Smooth jazz superbly compiled and annotated

Grover Washington Jr always was a cut above. His five-album period at Elektra in the 80s, although possibly not as critically lauded as his Kudu/Motown 70s, certainly represented his commercial zenith, and epitomised the primary traits of smooth jazz: beautifully performed and exquisitely produced instrumentals that delighted both jazz and soul fans. *Winelight* (1980) is the greatest example here. Masterfully played and arranged, the music simply envelopes the listener. With Marcus Miller on bass and Steve Gadd on drums, Washington's 80s template was set. The standout will always be Just The Two Of Us with Bill Withers on vocals, but stunning also is the swaying Take Me There. With bonus material and informative notes, *In The Name Of Love* is a quality resume of Washington's Elektra years. *Daryl Easlea*

Wishbone Ash
Portsmouth 1980

★★★★

Madfish SMACD 1215 (2CD)

Rock troupe's second incarnation caught live

Though odds of a reunion of Wishbone Ash's classic Mark I or Mark II formations are extremely narrow (Martin Turner ploughing his own furrow), the expansive stash of mobile studio live recordings discovered as the vaults were mined for 2018's *The Vintage Years* box set has given fans vivid documentation of both line-ups' onstage potency. *Portsmouth 1980*, recently unearthed in the same archive, is equally desirable by dint of a particularly spirited performance, taking in classics and deeper delights. Captured on the south coast as the band were simultaneously promoting the *Just Testing* album and celebrating their 10th anniversary, Mark II work up a charging head of steam on perennial favourites (Blowin' Free, Phoenix), *...Testing* tracks (Living Proof) and undervalued gems (Lifeline, Queen Of Torture), all freshly remastered to powerful effect. *Rich Davenport*

VARIOUS ARTISTS

Highway Butterfly: The Songs Of Neal Casal

★★★★

Royal Potato RPF 2112 (3CD, 5LP)

Tribute to late US artist

Americana singer, songwriter, guitarist and a member of Ryan Adams' Cardinals, Neal Casal cut 14 albums and appeared and recorded with many other bands and artists before his death in 2019. His manager Gary Waldman has gathered an impressive roll-call of artists including Susan Tedeschi, Derek Trucks, Fruit Bats, Steve Earle, Shooter Jennings, Warren Haynes, the Dead's Bob Weir and Phil Lesh, Billy Strings and the Allman Betts Band to cover 41 of Casal's wonderful songs for this collection.

Among the best are Tedeschi and Trucks' Day In The Sun, Steve Earle's title track, Billy Strings' poignant All The Luck In The World, Shooter Jennings' Maybe California and Warren Haynes' epic Free To Go. *Tony Burke*

Mainstream Funk

★★★★

We Want Sounds WWSLP 37 (CD, 2LP)

Soulful take on period when jazz met funk

It was fascinating to see how

experienced jazzers embraced the onset of funk in the early 70s. Bob Shad's Mainstream label offered shelter to those who added a little spirituality to their groove and highlighted a lot of players that had been sidemen at Blue Note throughout the 60s. This impeccably curated 2LP set contains the serious (John White's loping Right Off, Lamont Johnson's brooding M'Bassa); the reverential (Dave Hubbard's take on Sly And The Family Stone's Family Affair); the funky (Sugar Billy's Super Duper Love, later covered by Joss Stone); and the downright daft (Prophecy's Betcha Can't Guess My Sign is peak mid-70s horoscope mumbo-jumbo complete with Chipmunk-style call and response). Sarah Vaughan rather steals the show with her take on Inner City Blues. *Mainstream Funk* is a treat. *Daryl Easlea*

Majid Soula: funky, yes; hunky, no

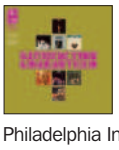
Satisfaction Guaranteed: The Sound Of Philadelphia Records Vol 2

★★★★

United Souls PIR 5002 (8CD/12")

Eight more albums from Philly's answer to Motown

Soul belter Billy Paul bookends



this second instalment in United Soul's chronological run through Philadelphia International's albums discography, providing a narrative arc that takes label honchos and songwriting/production duo Genny Gamble and Leon Huff from tentative beginnings to 70s soul perfection. The pair had originally issued *Feelin' Good At The Cadillac Club* in 1968, on Gamble Records, and here its clinical studio reproduction of a supper-club set (reissued on PIR in 1973) is an anachronism. Paul's *War Of The Gods* album, released at the end of '73, is more in keeping with the divine symphonic soul their label is known for. In between, The Three Degrees' heavenly backing vocals (When Will I See You Again) and Harold Melvin And The Blue Notes' four-to-the-floor beats (The Love I Lost) signal disco's arrival, while Spiritual Concept ride psychedelic soul's clouds one through eight down into the dry ice of the dancefloor.

Elsewhere, The O'Jays' For The Love Of Money offers arguably the greatest moment of genius in the whole PIR catalogue; the socially conscious album it comes from, *Ship Ahoy*, the follow-up to *Back Stabbers*, shows that Gamble and Huff had ambitions beyond the precision-tooled hits they're best remembered for. *Jason Draper*

Tokyo Glow: Japanese City Pop, Funk & Boogie Selected By DJ Notoya

★★★

WeWantSounds WWSLP 55 (CD, 2LP)

Jubilant compendium of Japanese jazz and beyond

Tokyo Glow follows on from *Tokyo Dreaming*, the first dive through Nippon Columbia catalogue by DJ Nick Luscombe. Like its predecessor, it is an exemplary collection; this time Luscombe is aided by City Pop expert DJ Notoya looking at jazz and funk from the 70s and 80s. Being quite so western-centric, sometimes it is hard to believe that other countries could have their own scene. With little expense spared, Nippon Columbia sought to emulate American funk. This collection of confections outsails much of what has become known as yacht rock. Many of the tracks are making their debut outside of Japan and are typified by Hiroshi Sato's Saigo No Tejina – a swooning, slice of loveliness, all Fender Rhodes and layered vocals. *Daryl Easlea*

Photo (Anna Von Hausswolff): Gianluca Grasselli

New Albums

True Faith

Manchester rock royalty sounds out a ringing show of hope. *By Kevin Harley*

Johnny Marr

Fever Dreams Pts 1-4

★★★★★

BMG 4050538706130 (CD, 2LP)

On Saturday night at Glastonbury, 2019, The Killers played a rocket-fuelled headline set before pulling one last certified blinder from the bag. With no disrespect to the Pet Shop Boys' cameo, it was the sight of Johnny Marr tearing through This Charming Man (and Mr Brightside) that afforded the occasion 'event' status. If the crowd reaction proved how little Marr needs a Smiths reunion these days, it also reiterated Marr's righteous festival-scale command: an authority birthed in The Smiths, of course, yet latterly developed from a bond built with his audience over his last decade's solo run.

Fever Dreams Pts 1-4 is some great reward for the Marr faithful, a hope-fuelled 16-song set mounted on a generous, expansive balance of scope and detail. With invigorating riffs and beefy electronics emphasising Marr's rock, post-punk and, indeed, Electronic previous, the results provide urgent, galvanised and layered backing for Marr's often broad, forthright lyrics, which aim for the kind of "there is a light" thinking that these murky times perhaps call for.

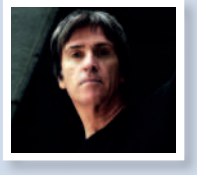
The set is mounted on a generous, expansive balance of hope and detail

So, no evidence of mucking around is to be found. In a no-nonsense flurry of New Order-ish beats and dancefloor flushes, Spirit, Power And Soul kickstarts the album as a sky-scraping statement of "electro-gospel" intent. "We got soul, dontcha know," sings Marr, righteous Manc-rock royalty claiming his due. If the themes are big, so is Marr's sonic reach. Written while he was working with Hans Zimmer on the *No Time To Die* score, Receiver revels in widescreen atmospherics. Ariel brings to mind a summit meeting between Depeche Mode and arthouse-era Simple Minds. All These Days weighs in with a swaggering impression of an industrial Siouxsie And The Banshees, a reference revisited on The Speed Of Love.

Previous complaints about Marr's voice hardly matter in this context where, essentially, his job is to invest lines such as, "I never saw the world so clear before" with conviction. As forthright calls to collective action ("Get up all my brothers") mix with stalwart calls to stay strong ("Don't let the good slip away," advises dystopian synth hymnal Rubicon), a defiant spirit prevails. Hideaway People opens like a lost Pistols cut before finding a sweet spot between the raucous and the reflective: "You've gotta give all the love you get," sings Marr, well-schooled in dispatching strident sentiments in cathartic packages. Sensory Street behaves likewise, fuelled by the express purpose to get festivals jumping.

More tender notes of nostalgia are struck by Tenement Time, though the energy rarely dips for the end stretch. Night And Day's liquid guitars are the closest Marr steers to The Smiths, though he's not here to laurel-rest: echoes of Hooky also fuel its full-bodied bass. Counter Clock World turns time back to New Order circa Temptation, its motorik rush of fuzzy bass splashed with psych-rock colour. God's Gift is perhaps the closest Marr comes to his stage-mates in The Killers, raining deliquescent guitars over chunky riffs; The Whirl, meanwhile, reiterates Marr's way with an indefatigable melody.

Recorded in Marr's favoured Manchester studio over lockdown, the album is a lockdown album to a degree, albeit with the focus placed on themes of mutable time and large-scale outreach over the micro-details of pandemic living. That subtle handling of choppy times receives elegant treatment in closer Human, proof that Marr can still write the kinds of songs you feel you've always known when needed. "Better's gonna come," he sings. Brimming with melody and momentum, *Fever Dreams Pts 1-4* makes you believe such sentiments. When it reaches festival stages, expect it to make more sense still.



Q&A

Johnny Marr on sonics, stage returns and slogans…

How was your last two years?
Well, it was time for me to make a record. I'd no idea that the world was going to have a nervous breakdown but I think things being how they were meant I reverted to my previous studio-rat way of living. I had the opportunity to get super into the sonics of the record.

And it's a double – so you didn't spend lockdown binge-watching TV shows?
I did a bit to unwind. I watched *The Sopranos* for the fourth time, that's how good it is. But the strange thing was, time didn't mean anything in lockdown. Sometimes you think a week has gone quickly, then a day seems to take forever. That strangeness of perception probably spilled into the record. I'd no intention of making a 'pandemic record'. But I find my writing often is about perception. There are things in the album that relate to how we've been processing time, but I'm not singing about face coverings.

Songs such as Spirit, Power And Soul are super-direct – did you feel like uncertain times create a craving to find certainties?
I did want it to be direct and a kind of slogan. But it was more a matter of trying to be good enough as a songwriter to conceive of that and execute it. It took me a long time to make it sound like it wasn't laboured over.

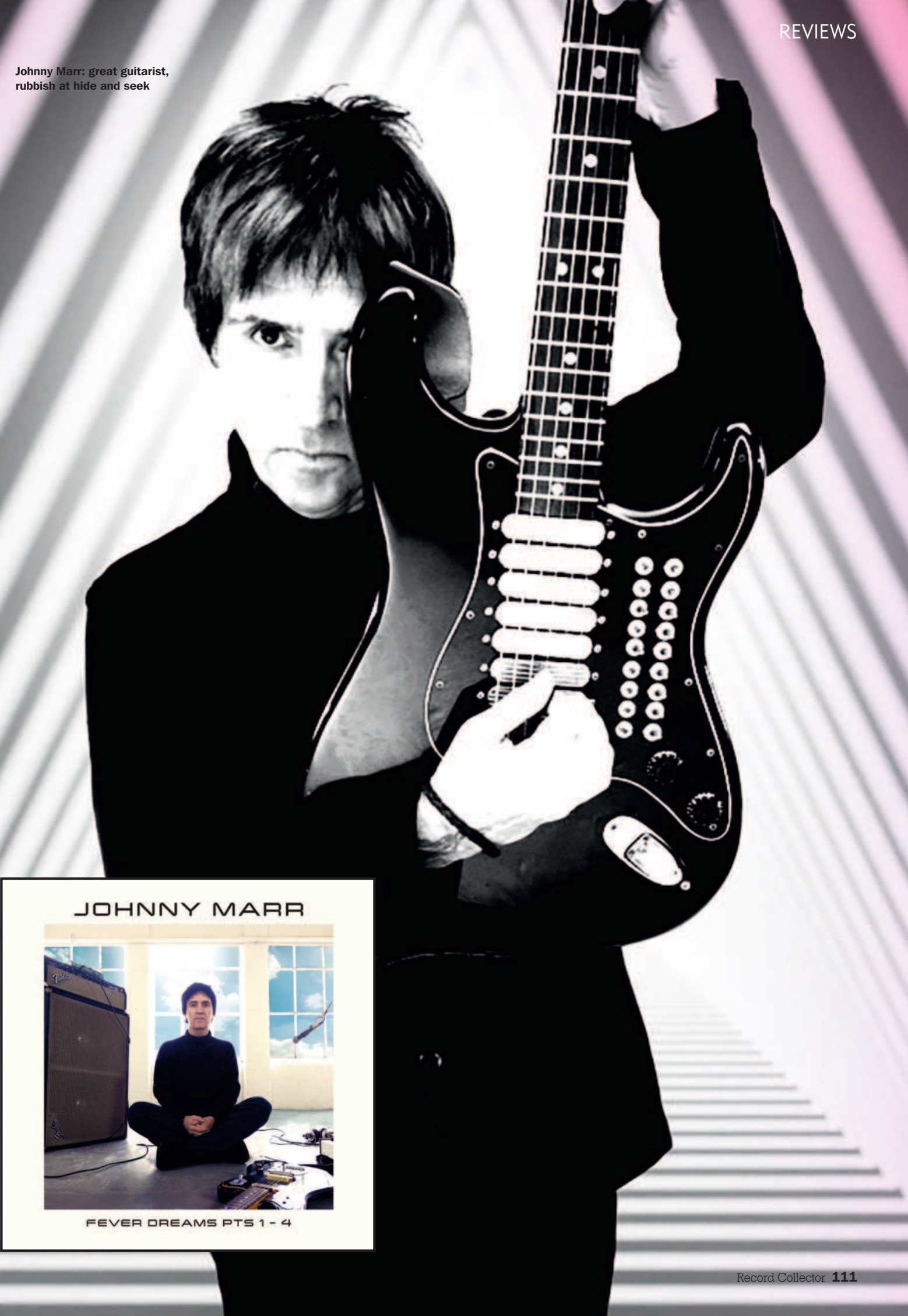
Where did the idea for a double come from?
That and the title dropped from the sky on top of me, like some ideas do. I've been a writer and an artist from being a kid, so I know when I have to follow an idea because it doesn't leave me alone. Also, I'd made loads of records but never made a double. Once that occurred to me, it felt like a Jiminy Cricket voice in my head going, "Don't chicken out, you've got to do it."

Do you feel like the album's scale is kind of an index of the trust you've built with your audience over the solo years?
Now you mention it, I do. That's a nice thing to think about, so thanks for that. Me and my audience have been working on our thing since the first solo album. There's a great feeling at the gigs. They feel they know me and they know I like them. There's a thing I do that feels like a collective worldview, whether it's to do with psychogeography or Aldous Huxley. I'm trying to impress myself and it's a subjective process, but I'm making a presumption that the people who follow me will get it.

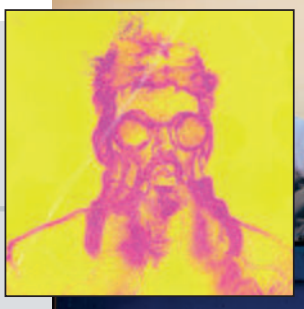
This album seems to crave an in-concert connection. How much were you missing that and how were the recent shows?
When I was making it, I didn't miss it because not touring meant I could get into the technology. Once it was done, we did four shows and it was fantastic. I think we played eight or nine new songs, which even in my bands is unusual. It's stretching things but it's my band. I get to try to do the things that I used to find heroic about the people I liked when I was a kid.

As told to Kevin Harley

Johnny Marr: great guitarist, rubbish at hide and seek



Eels' E: he always went out to celebrate the arrival of the binmen



Spellbound

E and co. get back in touch with their playful streak. *By JR Moores*

Eels

Extreme Witchcraft

★★★★

E Works EWORKS 123 (CD, LP)

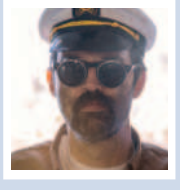
Extreme Witchcraft is the first Eels record since 2001 to feature PJ Harvey associate, and solo composer in his own right, John Parish. That's not to say it's a direct sequel to the rasping *Souljacker*. (There are no songs inspired by serial killers.) What we do have, though, is the noisiest and most experimental Eels album for some time.

Surprise was a key feature of Eels' early years, almost to a perverse degree. More recently, perhaps inevitably for a 58-year-old who's been writing songs his entire adulthood, there have been moments when Mark Oliver Everett (aka E) has satiated his audience rather than startling them.

Granted, the acoustic Learning While I Lose may have been slotted into *Extreme Witchcraft* to placate fans of Eels' gentler side. Even if it does feel penned by-numbers, Steam Engine still manages to out-blues fellow Caucasians Jack White and Seasick Steve. More remarkable are cuts like Good Night On Earth, which is slathered in fuzz 'n' scuzz and offers a pleasing range of rhymes for its title. (Was *anyone* expecting "Colin Firth"?).

Other crunchers include The Magic (like a dishevelled Robert Palmer covering Funky Cold Medina in Tom Waits' cellar) and the murksome Better Living Through Desperation. The noirish ballad So Anyway glooms in a softer manner. Its desperately besotted lyric would touch even the iciest heart. Grandfather Clock Strikes Twelve will be compared to Beck, although Everett is really channelling both men's hero: Prince. Another jauntier piece is Strawberries And Popcorn, its lyric either a celebration of solitude or a cry for help. The 10th track is almost comically furious. Using extreme quiet/loud dynamics and an effects storm that would make Public Enemy proud, E lands severe punches on wishy-washy complacency: "If it is what it is.... THEN MAKE IT WHAT IT ISN'T! SHUT UP!!!"

The first verse of Stumbling Bee could hardly be bleaker. E channels the titular insect, struggling to keep itself warm – and alive – as winter takes hold. Stick with it, though, and you'll find all is not lost. Subtle as it can be, Everett's defiant positivity is sometimes overlooked. But it's always there, flickering in the darkness.



Q&A

E on Prince overseeing proceedings on *Extreme Witchcraft* from the afterlife, and more...

I once asked John Parish which Eels song was his favourite. He thought deeply for a few seconds and replied, Elizabeth On The Bathroom Floor. What does that tell us about him?
Ah! Yeah. John Parish is a dark soul underneath that polite veneer.

You've described him as a Jekyll and Hyde-type figure.
Well, I just mean that he's such a nice, mild-mannered person when you meet him. Then you listen to the music he makes and it's like, "Whoa! Where did this come from?! What's bubbling up inside this guy?" It's very smart. I once had a conversation with Tom Waits who said if he has any dark thoughts, or wants to go on some crazy adventure, or go out drinking when he's been sober for decades, or has erotic thoughts or whatever, this stuff that would not be appropriate in his day-to-day life, he puts it all into the music.

Do you do that, too?
Sometimes. Some of my stuff is fairly autobiographical, about whatever situations I'm going through. At other times, it is just a story. A really fun thing about songwriting, and making music, is that you create worlds that aren't necessarily the one you live in that day.

Is it right to assume Grandfather Clock Strikes Twelve bears the influence of your hero, Prince?
I would say so. I particularly like the little guitar part. That's very Prince-ian.

Did you have him in mind when writing it?
Not consciously. But once that guitar part happened, which was taped by [bandmate] Koool G Murder, at that point you become aware that... [spooky voice] heeee's in the roooom with us.

Is he always lurking in the background? In your book, you write about how much you admire him.
Yes. And he always startles me because he's pretty little, so he can hide. Then, suddenly, he'll pop out from behind a couch in some crazy purple robe and high heels, and he'll just scare the shit out of you, every time. And he's a ghost!

A friendly ghost?
Hmm. Usually.
As told to JR Moores

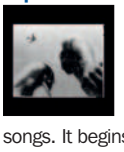
Eve Adams

Metal Bird

★★★★

Basin Rock BR 013 (CD, LP)

US singer-songwriter's experimental folk triumph



This fascinating album pours its ideas across a set of often unsettling songs. It begins with the mysterious yearning of Blues Look The Same, using a ghostly intro that sounds like a wounded howl. Adams, a singer-songwriter based in California, deftly uses diverse styles and moods, touching a noirish folk tone on tracks such as The Dying Light, then brilliantly summoning an ambient soundscape on Prisoner and the spacious title track. Elsewhere, A Walk In The Park is an extraordinary construction, propelled by a gentle groove that evokes a half-forgotten, hypnotic soundtrack. Throughout, Adams maintains an unrelenting grip on melody while her remarkable voice adds an expressive power, as shown on Butterflies and the graceful closer, My Only Dream. Superbly produced as well, *Metal Bird* is a compelling work.
Steve Burniston

Animal Collective

Time Skiffs

★★★

Domino WIGLP 501 X (LP, CD)

Arty Americans lose their way slightly

The opening track on *Time Skiffs*, Dragon Slayer, hints at a less abrasive, more conventional approach on Animal Collective's 11th outing. It's supremely well-crafted, the arrangements complex but unobtrusive. We Go Back, meanwhile, could be XTC playing glockenspiels underwater, definitively more familiar territory. However, both Passer By and Walker seem curiously soulless and by the end of Cherokee – which bobs along incident-free for 8 minutes – you may well be checking your watch. Often the more interesting noisemaking is peripheral; for example, the delightful Dadaesque sequence in the coda to single Prester John, while the floating ambient finale Royal & Desire ensures the album goes out on a high. But, by then, the momentum has been lost. Very listenable, but by their high standards largely unremarkable.
Johnnie Johnstone

Beach House

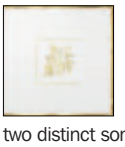
Once Twice Melody

★★★★

Bella Union BELLA 1289 V (2CD, 2LP)

Typically captivating dreaminess from US pair

A song called Modern Love Stories closes out this 18-track double set and successfully



reemploys the time-honoured Beach House technique of splicing together two distinct song ideas: transporting us suddenly from a *Secondhand Daylight* outtake to the introduction to Space Oddity. The Baltimore duo's masterful fusion of organic and synthetic textures makes each song a diaphanous little earworm of delight: on Runaway the aerated guitar and celestial Moog interlude; the autumnal chamber backing on Sunset; Victoria's echoed vocal at the beginning of Only You Know; the ghostly lullaby which laces the Badalamenti-flavoured Through Me.

As well as drawing more liberally from the likes of My Bloody Valentine and the Cocteau Twins, this time they've woven into the mix some 80s synth-pop motifs (Masquerade could be Duran Duran circa 1982), but the overall effect remains as bewitching as ever.
Johnnie Johnstone

Big Thief

Dragon New Warm Mountain I Believe In You

★★★★

4AD 4AD 0408 LPE (CD, 2LP)

US indie-rockers get their fill, times two

A double album can be daunting but, clunky title aside, you're in safe hands with Big Thief's fifth record. The Brooklyn band's reassuring, startling talent kicks in immediately, steering through 20 tracks that follow the unadorned country rock of their previous album, 2019's *Two Hands*. Occasionally they veer into other territory: 90s alt-rock on the propulsive Wake Me Up To Drive, and Dylan-esque on Promise Is A Pendulum. It almost feels like a collection of

Black Country, New Road: carving out a new path on album two

The Way Forward

Unpredictable art-rockers' second takes a thrilling diversion. ***By Kevin Harley***

Black Country, New Road

Ants From Up There

★★★★

Ninja Tune ZEN 278 (CD/2CD, LP/2LP/4LP)

If anyone mistook this London-via-Cambridge collective's debut album, *For The First Time* (2021), for a fluke, this rapid-delivery second album should set them straight. After the mounting plaudits and Mercury Music Prize nomination, Black Country, New Road execute a significant upgrade here.

Recorded in a no-nonsense three weeks with Lexington sound engineer/producer Sergio Maschetzko, the result pays part-testimony to the band's impressive live momentum. Some of the songs have cooked in their set for a while, though Black Country... are not a band to lean on established foundations. *Ants* is an emphatic leap forward, harnessing the seven-piece's punk-virtuoso flair for sonic disruption to catchier, more controlled songs than before.

Intro is indicative, its Sufjan Stevens-ish vibrancy getting the overture job done at a swift pace. Eager-beaver spirit established, Black Country… tear fast into Chaos Space Marine, a hit of jazzy chamber-pop spread out across dancing violins, clamorous pianos and super-charged saxophones with a notable surprise upfront: Isaac Wood's vocals. Where previous Road-songs emphasised the spoken word, Wood visits the middle ground between Neil Hannon and Win Butler or David Byrne here, targeting the edge of his range with maniacal vim and an appealing crack in his voice.

Those cracked vocals suit Black Country…'s newfound streak of tenderness nicely. Starting as a whisper-soft lament before proceeding towards joyous eruptions of noise, Concorde mixes their extremities astutely. Crescendo fatigue may be a small issue, but it's offset by the next track. A beatific heartbreaker, Bread Song marries Steve Reich's influence to a modern love song couched in quotidian details (breadcrumbs, WiFi, mobile-phone signals), all set to a warm backdrop of post-folk arpeggios.

Throughout, Black Country…'s reserves of compositional interest run deep. Haldern is an improvised chamber-prog reverie. The Place Where He Inserted The Blade maps out a skewed exercise in lounge-blues catharsis, inspired by Bob Dylan.

Wood's lyrics rise to the occasion, navigating tales of escapism (planes and spaceships feature) and longing with lateral kinks that snag. An insistent, Mogwai-esque tread underpins a tale of friendship and "funny-looking" bedroom shrines on Snow Globes. Its partner-piece, closer Basketball Shoes, extends similar themes into an intimate epic of wet dreams and parasocial fixation over an intense, slow-build arrangement: perhaps the first time post-rock and Charli XCX have met in song. Godspeed you, then, Black Country, New Road: wherever their Concordes and starships fly next, this fully imagined second album showcases an adventurous band at full tilt.

loose bonus cuts, but that's where the magic lies: swift, delicate, and plentiful. And the creative stream doesn't appear to be running dry any time soon. "What shall we do now?" the band cry at the end of the album, their appetite boundless and ambition upped for whatever comes next. *Kate French-Morris*

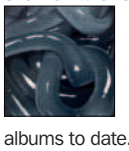
Boris

W

★★★★

Sacred Bones SBR 287 (CD, LP)

Experimental metallers show their ambient side



In 2020, this extraordinarily heavy Tokyo trio released one of their fiercest albums to date. Recorded in isolation and inspired by the sorry state of the globe, the punk-metal stylings of *NO* couldn't have sounded any angrier if *Trainspotting*'s Francis Begbie had joined the fold. *W* is a direct sequel (combine both titles… and what have you got?). Its mood, however, is very different. Here, Boris stretch their doom muscles only occasionally, with The Fallen providing an unusually apocalyptic type of intermission. The yang to *NO*'s yin, *W* consists mostly of dreamlike numbers which float in the space between post-rock, shoegazing and drone. Guitarist Wata provides lead vocals. Her soft whispers are perfectly suited to eerie feelings of calm. *JR Moores*

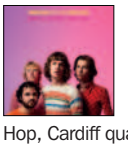
Buzzard Buzzard Buzzard

Backhand Deals

★★★★

Communion COMM 465 (CD, LP, Cassette)

Noel Gallagher-approved Welsh glamsters party like it's 1974



Since Noel Gallagher championed debut single Double Denim Hop, Cardiff quartet Buzzard Buzzard Buzzard have denied they're retro revivalists. Yet, from resembling *Magpie* presenters on the cover to evoking Wizzard on Break Right In, the feel is so plainly 1974 that it must be deliberate. Singer Tom Rees is a capable producer for other bands, and he adds a Chinn & Chapman precision to the riffs. There are echoes of Super Furry Animals' abandon in Demolition Song, while Good Day shares a knowing boogie with Cornershop. But, as they zip around pilfering from Wings, ELO, Bay City Rollers and The Sweet, it's clear Buzzard… are best at leaning into the past to create infectious protest songs which, at least lyrically, are in step with the times. *John Earls*

The Curator

All Lombard Street To A China Orange

★★★★

Cromerzone CZ 0023 (CD, LP)

Curious confection from Cromer

The Curator (Alastair Murphy)

continues his one-man north Norfolk progressive musical odyssey with *All Lombard Street To A China Orange*, his follow-up to 2018's tremendous *Where The Stars Will Give Way To The Morning*. This is a full fat double; one album of short(ish) pop songs, and then one of two side-long epics. It is packed with minute details contributing to a glorious whole. We Go Down is enjoyable sunshine pop, especially its earworm, "follow it down" refrain. There is joyous soloing (the Spanish guitar on Something New, for example) and homages to The Beatles and *Dixon Of Dock Green*. Throughout, Murphy's sensitive, delicate voice is beguiling. *All Lombard Street To A China Orange* demands a lot from its listener, but the rewards in return are plentiful. *Daryl Easlea*

Kreidler

Spells and Daubs

★★★★

Bureau b BB389 (CD, LP)

New offering from German electro-minimalists

Experimental Düsseldorf outfit Kreidler have been peddling their uncanny mixture of kosmische and electronic music for nearly 30 years now, and the strange, insular nature of the Covid-19 lockdown proved to be the ideal testing ground for a new album, even if 2020 was a write-off otherwise. The four-piece assembled to exchange ideas, then were forced to work remotely, piecing together a record of meticulous rhythmic precision, lurching, haunting, and also deceptively funky in parts with smatterings of ambient dub. Now well into double figures for their studio albums, *Spells And Daubs* isn't so much Kreidler re-energised as a continuation of their unerring consistency as they inhabit the hinterland where post-rock and fourth world experimentation coalesce. It may be niche, but it's unerringly assured. *Jeremy Allen*

Los Bitchos

Let The Festivities Begin!

★★★

City Slang SLANG 50385 (CD, LP)

International fusion four-piece bringing the party

The title might make it sound like a Christmas album but Los Bitchos are a band for whom the word festivities applies all year round. The London-based party power quartet hail from the four corners of the earth, and that intercontinental blending is reflected in songs that draw upon Anatolian psych, Colombian cumbia and Californian surf guitar; the latter played by band leader and mastermind Serra Petale, a multi-instrumentalist from Western Australia. Another member, Agustina Ruiz, plays keytar and was taught by Petale in six weeks before their first gig. It's a detail which suggests amateurishness, but Los Bitchos are anything but. Songs such as FFS are deceptively elegant and played with a masterful verve to facilitate celebrations, whenever they might be. *Jeremy Allen*

Maymind

June

★★★

Maymind 198000437893 (LP)

Latvian-born, LA-based producer returns

Leo Maymind's third album, *June*, develops the ideas from 2018's *Cheap Storage* and both comforts and confounds. For example, Coltrane Drone is all old-school stabs of synths and primitive drum machine clattering somewhat discordantly; while Fort Greene Faded, with its random voice samples, is bright and cheerful. Maymind infuses his material with warmth. Four Portals is the album's standout track: late-night, lazy grooves conjuring blurred taxi rides and urban excitement; the swaggering All I Wanted's sample suggests Going Back To My Roots, incorporated perfectly. Countless images accompany these soundscapes: as Maymind himself suggests, he creates "a diverse sonic universe for which the listener could find their own details to dive in." *Daryl Easlea*

In Full Cry

Bath duo wade through the dark times to emerge revitalised on first studio album since 2004. *By Charles Waring*

Tears For Fears: they only like furniture that makes them look like giants

Tears For Fears

The Tipping Point

★★★★★

Concord Records 7240412/3 (CD, LP)

They say what doesn't kill you makes you stronger and that timeworn adage certainly seems to hold true for Tears For Fears' Roland Orzabal, whose life has been put through the proverbial ringer in the last few years. Back in 2017, his world crumbled when he watched Caroline, his wife of 25 years, die from alcohol-related dementia; a deeply traumatic period he recently described to The Guardian as "five years of hell." In the aftermath of that tragedy, Orzabal – whose bereavement understandably left him psychologically fragile – saw his own mental health decline for a time but in an epiphany-like moment of clarity, realised that the best therapy he could get was to renew his musical marriage to Curt Smith. That moment was the catalyst for *The Tipping Point*, Tears For Fears' first album in 17 years.

The group emerged in the 80s, an abundantly fruitful decade for pop duos; from the gleeful feel-good purity of Wham! and the manic quirkiness of Blancmange to the darker ruminations of Eurythmics, Soft Cell and Pet Shop Boys. But as devotees of US psychologist Arthur Janov's primal scream therapy, Tears For Fears offered another perspective by musing on life's deeper issues; one that despite its serious tone yielded iconic international pop hits such as Mad World, Shout and Everybody Wants To Rule The World.

But like all marriages, musical and otherwise, Orzabal and Smith's union wasn't without its moments of discord, though their chalk and cheese personalities and sometimes fractious relationship was undoubtedly the source of a creative spark that often gave their music and songs a palpable edge.

And sparks – the musical kind – are certainly flying on *The Tipping Point*, quite possibly the duo's most impressive musical offering in a mostly glorious 40-year career. It features all the familiar elements we long associate with classic Tears For Fears – big, sing-along choruses and deeply thoughtful lyrics married to dramatic arrangements – but without the bombastic production values that defined their synth-heavy 80s records. Although Orzabal appears to be the driving force behind the album – many of the songs stem from his painful personal ordeals – Smith plays a crucial role, the yang to Orzabal's yin, offering balance, consideration and objectivity; the perfect musical partner, helping his friend process his grief.

Each of the 10 songs is a gem in its own right but together, they create a formidable song-cycle which examines the vagaries of the human condition and tries to unpick and make sense of the knots that bind and frustrate us. Freedom is the theme of the slow-burning opener, the Bob Dylan-esque No Small Thing, which starts quietly and then builds into a piece whose chorus is as anthemic as TFF's songs of old. By contrast, Break The Man is a pro-feminist sequel to their 1989 hit Woman In Chains while My Demons is a wry commentary on the increasing surveillance that plagues the modern world. The album's centrepiece is the title track, which repurposes the shuffle groove that defined Everybody Wants To Rule The World; but written when Orzabal's wife was dying, it takes us to a much darker place as he tries to process grief and loss. A similar theme haunts Please Be Happy, a forlorn yet ultimately futile prayer about willing someone you love to change their self-destructive ways. (The song is based on Orzabal's ex-wife's battle with alcoholism).

Given its unhappy themes and tragic source of inspiration, *The Tipping Point* could be an unremittingly miserable affair. But it's far from it. It's an album blazing with a refulgent light that illuminates the darkness. Ultimately, it's a cathartic celebration of life co-created by someone who's survived a traumatic experience. More importantly, it shows how heartbreak, suffering and tragedy can be refashioned into transcendent art.

COLLECTING... *Tears For Fears*

In Concert - 304

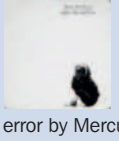
(*BBC, CN4188, LP, UK, 1983*) **£200**

Released in the wake of their first album *The Hurting*, this highly collectable platter was recorded on 19 June 1983 at London's Hammersmith Palais on the last night of their first UK tour. After being introduced by Radio 1 DJ Richard Skinner, the band play *The Hurting* in its entirety. A less collectable version also appeared on the London Wavelength label as part of the *BBC Rock Hour* series, which was intended for radio broadcast and had breaks for adverts.

The Interview Album

(*Vertigo INT1, LP, Canada, 1985*) **£150**

Smith and Orzabal get through a whopping 28 questions in a Q&A format; topics covered include their two albums *The Hurting* and *Songs From The Big Chair* as well as their influences and future plans. For those who are too lazy to listen to the album, the text is transcribed verbatim on both sides of a handy two-sided printed insert.



Suffer The Children

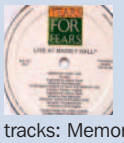
(*Mercury, IDEA 12, 12" single, UK, 1981*) **£20**

Presented in a plain generic sleeve, this rare 12" test pressing features a remix of TFF's debut single, a tune that they recorded for their first LP, *The Hurting*. Due to a cataloguing error by Mercury, the single is given the number IDEA 12 (instead of 1-12) and so shares the same catalogue number as a later single (the 7" version of Sowing The Seeds Of Love).

Superstar Concert Series

(*Westwood One, SS85, 3LP, US, 1985*) **£30**

On this hard-to-find American release, TFF shared a triple LP with US band The Hooters. Introduced by the legendary US DJ Charlie Kendall, the TFF half of the album – which takes up sides D, E and F – features eight songs, including Shout and Everybody Wants To Rule The World.



Live At Massey Hall

(*Vertigo, DJV 173, LP, Canada, 1985*) **£90**

Recorded in an iconic Toronto venue, this promo LP features three selections for the video album, *Scenes From The Big Chair*, with each side of the album having three identical tracks: Memory's Fade, Everybody Wants To Rule The World, and Broken/Head Over Heels.

The King Biscuit Flower Hour

(*D.I.R. Broadcasting, cat N/A, 2LP, US, 1985*) **£80-100**

This LP captured TFF performing an 11-song set at the Manchester Apollo on 15 September 1985 that was recorded for a one-time broadcast on America's ABC Rock Radio Network. The group's music, which drew from their first two LPs, was only featured on three sides, with the fourth side left blank.

Melt Yourself Down

Pray For Me I Don't Fit In

★★★★

Decca 3826557 (CD, 2LP)

Fourth album from iconoclastic London sextet

Led by the former Acoustic Ladyland saxophonist Pete Wareham, renowned for his dirty sound and jabbing riffs,

Melt Yourself Down unleash their most focused effort album yet. But while *Pray For Me I Don't Fit In* offers greater structural cohesion than their previous three studio offerings, the group's propensity for raw, riotous invention remains unchecked. There are echoes of Pigbag and even The Pop Group in their music, but MYD have distilled a host of influences (which also include punk, indie rock and Afrobeat) into a highly intoxicating and unclassifiable elixir. Vocalist Kushal Guya is particularly impressive, channelling Bowie's croon on Sunset Flip and Ian Curtis' febrile angst on the blazing I Got Time. Ultimately, *Pray For Me...* is a nonconformist manifesto; a raucously heady assertion of individuality that dispenses with musical stereotypes and celebrates sonic otherness. *Charles Waring*

Metronomy

Small World

★★★

Because BEC 5907713 (CD, LP)

Dance collective return to the simple pleasures

Following 2019's delightful double album *Metronomy Forever*, club collective Metronomy keep it simple: nine

songs lasting 34 minutes. Even so, in aiming for the spirit of the music mainman Joseph Mount heard in his parents' car as a child, the mood varies. Their dance roots are most explicit in the sweet bounce of It's Good To Be Back, while the driving pace and parade of hooks in Things Will Be Fine and Right On Time make for the best unadorned pop songs Metronomy have created. The trouble comes when the pace dips: *Small World* is bookended by ballads not so much intimate as weary and seemingly defeated. For all its emotional honesty, I Lost My Mind also palls. Still generally charming, Metronomy's world is sometimes in danger of shrinking. *John Earls*

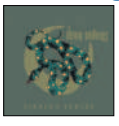
Mitski
Laurel Hell
★★★★
Dead Oceans DOC 250 (CD, LP, Cassette)
Art-pop on the side of the angels

Too alert to be caught standing still, US art-rocker Mitski swaps the performative riffs of *Be The Cowboy* (2018) with a self-styled "pep talk" of an album for her emotional sufferings. Never one to take obvious routes, Mitski upends conventional sequencing by building slowly towards a state of expansive, self-exploratory and exultant pop blast-off. Stay Soft's synthetic funk ups the ante subtly, but it's after the Venus In Furs-ish Heat Lightning that *Hell* really ignites. The Only Heartbreaker and Love Me More are power pop barnburners, invoking recent Sharon van Etten; There's Nothing Left For You luxuriates over Badalamenti-esque keys. Should've Been Me marries cascading synths to bouncing, Maneater-ish pop, before squelch-disco closer That's Our Lamp serves under-a-mirrorball melancholy with panache. Dancing with tears in her eyes, Mitski's romantic hell makes for heavenly pop uplift.
Kevin Harley

Nell & The Flaming Lips
Where The Viaduct Looms
★★★
Bella Union BELLA 1336 (Cassette)
Soothing Bad Seeds tribute

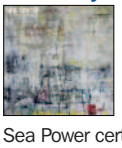
There's never been any predicting what Flaming Lips will do next. Four CDs that need playing simultaneously? *Dark Side Of The Moon* with Henry Rollins? A concept album about a baby giant? How about nine cover versions of Nick Cave songs fronted by a teenager? Naturally, that means that the 'Lips apply their trademark psychedelic tinges to Cave's odes. The baritone is gone but Nell Smith sounds wise beyond her years, and remarkably undaunted by having to sing one luminary's songs with a group of others. Nobody needs to hear Red Right Hand again (blame *Peaky Blinders*) so greater imagination could have avoided that selection. Skip to fresher-feeling cuts like O Children, which will soon have you dusting off your old *Abattoir Blues / The Lyre of Orpheus* double-CD. *JR Moores*

Dean Owens
Sinner's Shrine
★★★★
Eel Pie EPRCD 004 (CD, LP)
The shifting sands of Scottish singer-songwriter



For a country-Americana singer always proud of being a Scot, Owens here takes a step into the wide blue yonder far from home for a mystical musical adventure. Working with chums from dark desert collective Calexico – and recorded in their Tucson hometown – it's a dreamy, dramatic affair, alive with that evocative whistling lonesome western movies, Mexican-Latin trumpet echoing through the wind-blown sand and guitar dancing through the sagebrush. La Lomita, a soulful dance rhythm, edges towards the sound of Los Lobos, while The Hopeless Ghosts features long-standing Americana star Grant-Lee Phillips. Owens' songs, whether the neon-tinged Here Comes Paul Newman or the orchestrated drama of The Barbed Wire's Still Weeping, fill the screen like never before.
Nick Dalton

Sea Power
Everything Was Forever
★★★★
Golden Chariot, GCR 020 (CD, LP)
A vessel for hope at the end of days

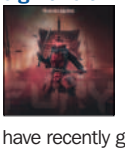


Breaking their longest silence between albums, the one-time British Sea Power certainly haven't spent the last five years adrift. Rather, *Everything Was Forever* charts a clear course through the sky-scraping anthems (Two Fingers) and zigzagging art-rock (Transmitter, Doppelganger) whose all-in-it-together – fucked or not, time will tell – attitude won a devoted fanbase when they set sail with their debut album 20 years ago. Like a "Here Be Monsters" on maps of yore, Fear Eats The Soul lies in wait: a panic attack set to keening strings and fragile vocals ("Fire engines come/ Try to put me out/But no one is getting in tonight"). They may have dropped unwanted traces of empire from their name, but, crafted with care and dense with detail, this is Sea Power at their imperial best.
Jason Draper

Spiritualized
Everything Was Beautiful
★★★★
Bella Union BELLA 1270 (CD, LP)
Songs from Jason Pierce's splendid isolation

Faced with lockdown, Jason Pierce's response was on-brand: he made a record that fills the void with ecstatic noise. Playing 16 instruments, the Spaceman visited 11 studios and employed 30-plus contributors to fulfil *Everything*'s outsized vision. If the artwork and spoken opening invoke *Ladies And Gentlemen…*, *Let It Come Down*'s opulence also lingers near Always Together With You's swelling devotional. Best Thing You Never Had's jazzy boogie-rock, Let It Bleed's dope-song surrender and Crazy's chemical swoon-country revivify earlier Spiritualized milestones, before the end-run flings open the floodgates. Between Mainline's propulsive euphoria and the crashing grandeur of The A Song (Laid In Your Arms), a declaration of belief in the restorative powers of consuming sound takes potent, peak-Spaceman form. "I'm gonna lay it all out," Pierce promises on I'm Coming Home Again. Job done. *Kevin Harley*

Tokyo Blade
Fury
★★★
Dissonance/Cherry Red DISS 0190 CDD (CD)
Melodic metallers show no sign of slowing up

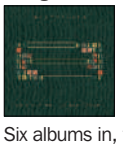


After lengthy periods of seeming inactivity the 'Blade boys have recently got back in the groove. *Fury* is their third album in four years, but such a flurry of activity hasn't diminished the quality of their output and the album provides ample evidence that Messrs Boulton, Marsh, Wiggins, Wrighton and Pierce still know how to deliver interesting and catchy songs. Their self-titled debut proved that Tokyo Blade prioritised melody over might, and nearly 30 years later their 10th album continues in a similar vein. The 15 songs on offer are stylised and memorable, as evidenced by the likes of I Am Unbroken, but as Life Leaves A Scar shows they've plenty of bite when they need to flex their muscles. *John Tucker*

Toundra
Hex
★★★
InsideOut Music, 19439943582 (CD, 2LP/CD)
Spanish post-rock band highlight intolerance

Following on from their ambitious re-imagining of the soundtrack to the film *Das Cabinet Des Dr Caligari* in 2020, this Spanish post-rock quartet are back with their eighth album. Possibly easier to create but no less ambitious, *Hex* follows the tried-and-trusted formula of a single three-part 22-minute track – El Odio [Hatred] – occupying the first side of the album, with four shorter tracks backing things up. Conveying emotion without lyrics is not an easy thing to do, but the sheer power behind El Odio does ably project the song's core theme around human intolerance and the need for understanding. Elsewhere, the introspective album closer FIN and Watt (complete with saxophone accompaniment and unexpected time change) highlight the diversity of Toundra's compositions.
John Tucker

White Lies
As I Try Not To Fall Apart
★★★
PIAS PIASR 5100 LP (CD, LP)
Overlooked arena trio mine neglected 80s funk



Alongside Editors, White Lies have reached arena status via goth-inflected indie mostly critically ignored. Six albums in, the trio divert to the 80s – but focus on its funk-pop practiced by Sad Café and Fashion which even the decade's champions haven't bothered reviving. It feels like an odd move at first but all makes sense as *As I Try Not To Fall Apart*, made in the midst of a rocky patch for the London trio, enters its second half. Roll December is as bracing and catchy as anything in White Lies' past, matched by Blue Drift's addictive riffs. By the thunderous drama of closer There Is No Cure For It, any earlier trivialities are long forgotten. The trio are definitely due a sensational Best Of one day. *John Earls*

Yard Act
The Overload
★★★★
Zen FC/Island ZENFC 009 LP (CD, LP)
An early contender for the Best Albums Of 2022 list – best enjoyed piping hot

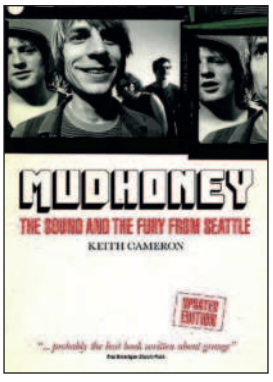
Yard Act are what happens when The Streets and Arctic Monkeys fans grow up. Led by vocalist James Smith and bassist Ryan Needham, their satirical take on the world's condition is uplifting, proving that even within the music's familiarity, something truly original can be created. Smith's lyrics and delivery move between hilarity and heartbreak: Dead Horse examines the post-Brexit landscape as Smith asks, "Are you seriously still tryna kid me that our culture will be just fine, when all that's left is nobheads Morris dancing to Sham 69?" 100% Endurance is an emotional ending to the album; the weight of cynicism suddenly lifts: "It's all so pointless, but it's not, though, is it? … Death is coming for us all, but not today; today you're living it, you're really feeling it." *The Overload* is quite the debut.
Daryl Easlea

Years & Years
Night Call
★★★★
Polydor 3838029 (CD, LP, Cassette)
Back from *It's A Sin*, Olly Alexander shines on his own

Since 2018's previous album *Palo Santo*, Years & Years' Emre Turkmen and Mikey Goldsworthy have departed, leaving singer Olly Alexander as sole member. Already an actor before going pop, Alexander was brilliant in Russell T Davies' Aids drama *It's A Sin*. A likeable presence, Alexander also anchored BBC1's New Year's Eve coverage with Kylie Minogue. Such visibility means *Palo Santo*'s drab moments have been forgotten, and Alexander capitalises with his project's best album. Previously prone to heartbreak, Alexander is wonderfully celebratory throughout songs ranging across Hi-NRG, house, trap and several other genres united by both their singer's teasing personality and including an earworm chorus each time. Pure escapism, Alexander is even more fun as the romantic hero than the doomed dreamer.
John Earls

NEXT MONTH
Eddie Vedder Felt
Franz Ferdinand Loop
Cate Le Bon Ornette Coleman

Books



Mudhoney: The Sound And The Fury From Seattle (Updated Edition)

Keith Cameron

★★★★

Omnibus Press, £16.99

ISBN 9781913172589, 328 pages

The full story of the grunge pioneers

This updated edition of Keith Cameron's biography of grunge progenitors Mudhoney arrives with near-perfect timing, just after the 30th anniversary of the release of Nirvana's *Nevermind* in September 1991, the flashpoint which signified grunge's mainstream breakthrough. For anyone with an interest in the plaid-clad subgenre, Cameron's meticulously detailed history of Mudhoney (arguably the band that first defined the grunge sound with their track Touch Me I'm Sick), and the Seattle scene from which they emerged, is essential reading. As a reviewer, Cameron was in the thick of the "friendly riot" at Mudhoney's gig at the University of London in May 1989, which put the band and the grunge scene on the map in the UK. From this pivotal snapshot, the author charts the band's 34-year career, detailing the members' formative years, and the punk/hardcore scene which birthed grunge, enlivened with insightful interviews from the band and pre-fame friends (and sometime bandmates) from Pearl Jam, Soundgarden and Nirvana.

Mudhoney's move from grunge vanguard Sub Pop, uneven run with major Reprise, and creative renaissance after returning to Sub Pop are recounted with candour and humour, capturing the friendships, underground approach, and clear love of making music together that still sustain the band.

Rich Davenport

Ten Thousand Apologies: Fat White Family and the Miracle of Failure

Adelle Stripe, Lias Saoudi

★★★★

White Rabbits, £20

ISBN 9781474617840, 336 pages

Experimental rockers' biog puts a twist on the format

Fat White Family are mavericks, so it stands to reason that they've approached the genre of the rock biography opaquely. The tale is told by award-winning writer Adelle Stripe in a striking third-person prose that gives *Ten Thousand Apologies* a novelistic tone, interspersed with frontman Lias Saoudi's raw, dark, mocking recollections that are also very, very funny at times. The style jars at first but, once on board, you begin to wonder why more biographies aren't tackled with such invention. There's plenty of filth, but Saoudi is also a self-aware picaresque who recognises his band becoming an anachronism set against the increasingly safe backdrop of modern cultural orthodoxy.

The early part of the book is a fascinating document of late 20th century working-class Britain and the sense of displacement it engenders in mixed race children living itinerantly between West Riding, West Coast Scotland, Belfast and sometimes Algeria. The latter tackles London, lovelorn misadventures, mental illness and serious drug addiction, as well as tales of trying to break into Yoko Ono's bedroom and going "the full GG Allin" onstage. There's no great redemption but it offers a quietly triumphant denouement that's more palatable than boring atonement. *Jeremy Allen*

Mudhoney: they've lost the fury but the sound remains intact

A Guide To The Labyrinth: The Collected Works Of Jim Morrison: Special Edition

Jim Morrison

★★★★★

Genesis Publications, £395

ISBN 9781905662708, 576 pages

Weighty celebration of the Lizard King's lesser-travelled realms

Jim Morrison's reputation as the original "rock poet" has been asserted countless times since the release of The Doors' debut album in 1967, but never has it been so definitively proven as this collection of pretty much every word of worth that he ever wrote. The fact that so much work has survived is a marvel: Morrison's legend rests in part on his freely cultivated Dionysian abandon; that he fastidiously archived his dog-eared notebooks not only enabled *A Guide To The Labyrinth*'s existence, it proves just how seriously he took his work, from early high-school poetry to a note-taking "journalistic exercise" on his own obscenity trial, in 1970.

Along the way, Morrison gave up on the poets and philosophers who inspired him (Rimbaud, Verlaine, Camus, Nietzsche – required reading for all self-styled rock literati to follow) and sought answers in his own lysergic post-Beat poetry. Remarkably, he had them from the beginning. High-school poem Horse Latitudes not only later reappeared as a centrepiece on the *Strange Days* album, but established both Morrison's fundamental interests in history, mystery and myth, and the visceral drama of his best work (horses drown "in mute nostril agony"). Commentary from bandmates and collaborators provide context, while Morrison's own thoughts on – and scripted attempts at – filmmaking make clear that this former UCLA film student had a multimedia sensibility that was decades ahead of its time. Overseen by his sister, Anne, who used to send Morrison care packages when he was a student, *A Guide To The Labyrinth* is the ultimate gift of love to her older brother's memory.

Jason Draper

The Development Of Large Rock Sound Systems Volume 2

Chris Hewitt

★★★★

Dandelion, £29

ISBN 978 0954931292, 180 pages

The sound of the sounds of the 70s

There's a sense of bright-eyed insanity in this tribute to BIG noise: a cacophony of columns, cabinets, slave amps, even a whole chapter on parabolic reflectors. Oh, and the Transit vans that carry them, enough to fill the biggest Ford factory.

It's the work of Chris Hewitt, a fellow filled with enthusiasm who managed Peel-favoured prog rockers Tractor (themselves sound system creators) and was behind the hippie heaven of the 1978 Deeply Vale festival – not to mention now running his own vintage hire company.

But this isn't all straining, moustachioed roadies. It's centred on the 50th anniversary of the movie *Pink Floyd: Live At Pompeii* where the band set new standards for bigness; forget the home-decorated Pink Fairies van (a Mk 1 Transit, since you ask), this involved a convoy of artics heading to the ancient amphitheatre.

Then Chris and chums from the Aussie Pink Floyd get their toys out and recreate Pompeii, sound-wise at least, in a rather unprepossessing Cheshire field.

Huge fun, thanks in no small part to dozens of grainy photos, everyone from Brian Poole and the Tremeloes to Mud to Steve Hillage with their vans and stacks. If you are a retired roadie, who very likely walks with a stoop, this is your life. *Nick Dalton*

Denim And Leather – The Rise And Fall Of The New Wave Of British Heavy Metal

Michael Hann

★★

Constable, £20

ISBN 9781472134080, 480 pages

The New Wave Of British Heavy Metal, by those that were there

Taking its name from Saxon's 1981 anthem, *Denim And Leather* is the latest book to analyse the New Wave Of

British Heavy Metal. Hann takes a different approach by allowing the events to be described directly as inter-related quotes from musicians and others that were there. The result is like the transcript of a talking heads documentary in which the enthusiastic interviewees occasionally fall over each other, contradict what's just been said by someone else, or air petty rivalries.

The approach works in the main, but there are points at which, without the author's intervention, there's no guiding hand to cut through the repetition. Furthermore, there's no voice to correct the errors, which include, for example, Witchfynde's Andro Coulton griping that Geoff Barton only awarded their debut album two stars, when in fact he gave it three-and-a-half. And Bernie Tormé died in 2019, not 2000. There's a lot of material (like the chapter on the Deep Purple splinter bands) which is interesting but wholly unrelated to the NWOBHM. And it is a shame that the book's interviewees are in general the usual suspects – Def Leppard, Diamond Head, Saxon – when the *NWOBHM Encyclopedia* lists over 400 bands, many of whom have great tales to tell. The stories are fun, though, and that carries it through. *John Tucker*

Lightning Striking
Lenny Kaye

★★★★

White Rabbit, £20

ISBN, 9781474615075, 468 pages

Rock history through the cities that shaped it

Ever since rock'n'roll's Big Bang, a series of aftershocks have proven equally seismic to generations of music obsessives that have continued to lay their hearts – and, sometimes, lives – on the line for rock. Psychedelia, punk, grunge, black metal – all built themselves on what came before, all promised a new future, all believed in the basic tenets that the right combination of people, tunes and volume can truly change the world. As guitarist with Patti Smith Group and compiler of the original *Nuggets* compilation, Lenny Kaye's passion and experience precedes him. *Lightning Striking* is both personal discovery and potted history of the scenes, and the winners and losers around which rock music's most important developments formed, among them Memphis in 1954, NYC two decades later and Norway in '93. Has there been no real progression since? Quite possibly. Hip hop and R&B have become the ever more dominant channels for rebellion, transgression and commercial success since the turn of the 21st Century.

Proudly rockist in his approach, Kaye namechecks Kool Herc's blueprinting of hip hop and nods to Detroit techno, but there's still a whole other book to be written about the electrifying scenes that had little interest in three chords and the truth. Until then, *Lightning Striking* is an illuminating account of rock history from birth to resurrections. *Jason Draper*

Wayward: Just Another Life to Live
Vashti Bunyan

★★★★

White Rabbit, £16.99

ISBN 9781474621939, 218 pages

The story of music's most famous wanderer's return.

Like the music she makes, Vashti Bunyan's writing in this memoir of an unusual musical life is ethereal and dream-like, skipping from one thought to the next, lingering long enough to leave a clear impression but not to overburden the reader's experience.

Bunyan writes of youth in post-war London; of attending and being expelled from the *Monty Python*-era Ruskin School of Art in Oxford; of hearing the music of Dylan while visiting her sister in New York and resolving to hit Denmark Street and find work as a singer on her return.

She's championed by Andrew Loog Oldham, at 21 just a year older than her, and the charismatic Donovan Leitch persuades Bunyan and her then-partner Robert to travel to the Outer Hebrides by horse-drawn carriage. This renowned journey, the bittersweet experience of life on the Isle of Berneray and sojourns with the Incredible String Band, take the book into travel writing territory.

This is no bad thing at all, and Bunyan writes compellingly of the richness of places, family and people met upon the way, although music fans will appreciate that the book largely dwells on her career up to *Just Another Diamond Day* in 1970, moving quickly to its 'rediscovery' in the 2000s. *Just Another Life To Live*, then, is a story of finding meaning in the right location, with beautiful music as a backdrop. *David Pollock*

GREBO! The Loud & Lousy Story of Gaye Bykers On Acid and Crazyhead
Rich Deakin

★★★

Headpress, £21.99

ISBN 9781909394797, 472 pages

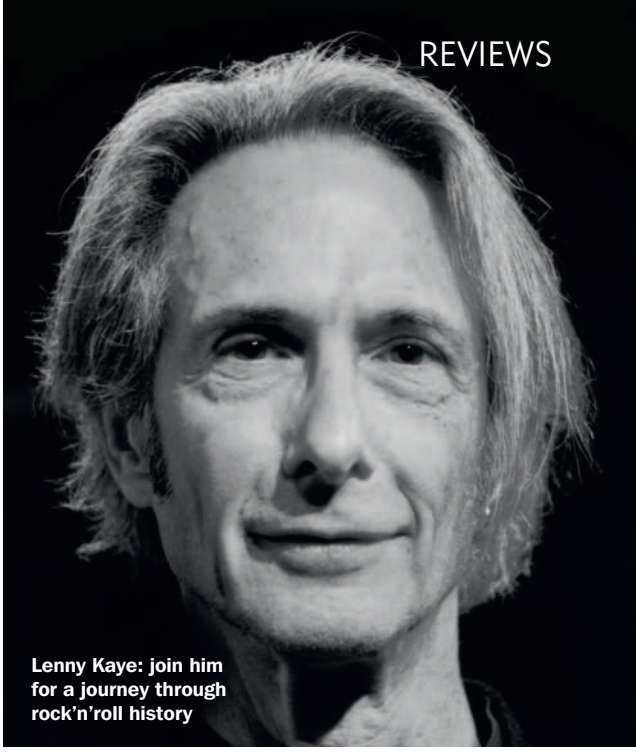
When a bunch of wannabe greasers from Leicester took on the music press

Coined in 1987 by a pre-*Loaded* James Brown while he was working for *Sounds*, Grebo was the catch-all phrase for a bunch of West Midlands garage-punk chancers who loved knob gags, cheap speed and The Stooges. Headed by Mary Mary, Gaye Bykers On Acid were the Merry Pranksters on Tennants Extra, all acid squiggles and Hawkwind wigouts. Crazyhead's straightahead garage rock had a slightly better chance of mainstream success although inevitably neither band achieved it.

Writer Rich Deakin tells their collective story in the time-honoured tradition of tour bus anecdote, press clippings and contemporary interviews with anyone who can remember anything. To Deakin's journalistic credit, that person is usually a lead singer and frontman.

If you're a fan, *GREBO!* is very possibly the greatest book ever written. For everyone else, not so much. *GREBO!*'s endless hangover anecdotes gradually wear you down (as do the spelling mistakes) and make you wish some of the unblinking passion on display was spent nailing those people who sabotaged any chance of lasting success either band had, however fleeting.

GREBO!'s uncritical stance may not convert the non-believer, but it is the perfect reflection of the pie-eyed devotion that terminal underdogs like GBOA and Crazyhead still inspire. To their diehard fans, though, success wasn't measured in the units neither band ended up shifting in 1987 or the non-existent Spotify royalties their descendants worry about in 2022. Let's all drink to that. *Mike Goldsmith*



Lenny Kaye: join him for a journey through rock'n'roll history

Led Zeppelin: The Biography
Bob Spitz

★★★★

Penguin Press, £30

ISBN 978039956426, 688 pages

Whole Lotta Zep, including good times and bad times

You might think there is nothing new to be said about the rock powerhouse that was Led Zeppelin, but Bob Spitz, erstwhile biographer of Bob Dylan and The Beatles, has done his homework and his groundwork is impressive.

At their peak, Zeppelin really did seem to rule the rock'n'roll world of the 70s: haughty and imperious, every album a platinum goldmine, smashing box office records in America as they steamrollered in a caravan of luxury, hedonism and primal excess. But running parallel was a darker side which Spitz does not ignore. He is rightly critical of the under-age groupies who the band took advantage of. Spitz does not fight shy of the beast that lurked in John Bonham, whose reckless alcohol and drug binges awoke, he says, "a huge adult with the emotions of a six year-old". He also details, but does not relish, the strong-arm tactics of manager Peter Grant and his inner circle, who make the Corleone family look cuddly.

Where Spitz scores is in his appreciation of the *sturm und drang* Zeppelin brought to the feast; he is particularly good at evoking the *power* of the band, at their peak, in concert. That's apparent from his atmospheric opening account of a landmark early American gig, including the detail that the local Boston DJ was the son of Don Law, the Brit who had recorded the legendary Robert Johnson, a fact which bonded him with Page and Plant.

If there are criticisms of this weighty biography, it is that Page and Plant's reunion is ignored and that, as an American, Spitz is prone to Americanisms: "it was like having a relief pitcher come in from the bull pen with the league's best hitter at the plate". Otherwise Spitz nails it. *Patrick Humphries*

John Altman
Hidden Man

★★★★

Equinox, £45/£25

ISBN 9781800501546, 256 pages

A secret life behind the scenes

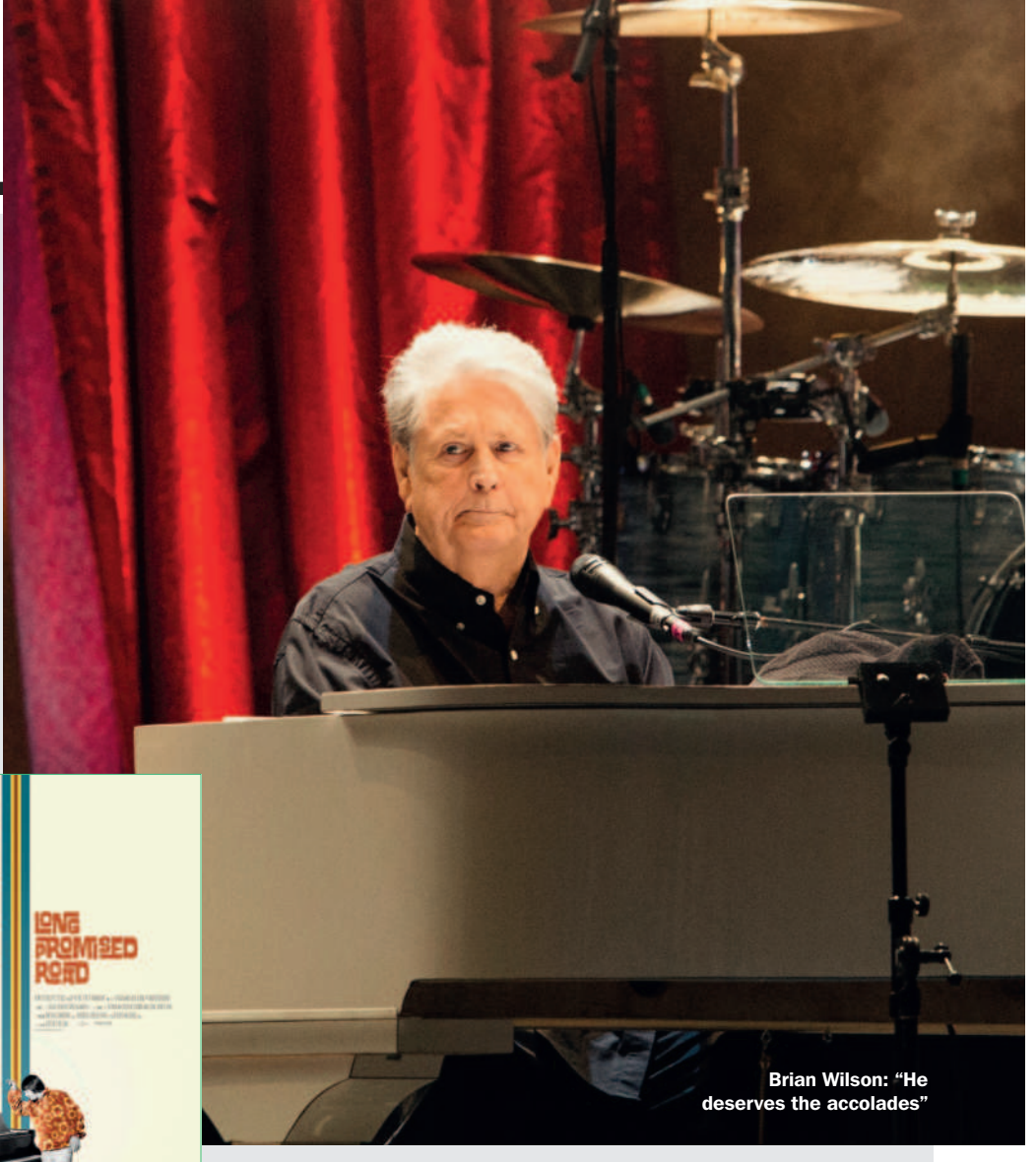
The jolliest book of rock'n'roll tales in a long time and it comes from an alto sax-playing conductor and arranger who's worked on Bond thriller *No Time To Die* and who created Aled Jones's Christmas perennial Walking In The Air.

Altman has walked on air and is a raconteur par excellence who casually throws in names from Frank Zappa to Monty Python (he arranged Always Look On The Bright Side Of Life and it was Terry Gilliam who christened him The Hidden Man for his life behind the spotlight), from Amy Winehouse to Eric Clapton, Nick Drake to The Damned.

One paragraph casually features Drake alongside (deep breath)... John Martyn, Bridget St John, Cat Stevens, James Taylor et al. Page after page, sessions, concerts, chance meetings and an ever-increasing mix of major league movie soundtracks (he was heavily involved in *Titanic*) and rock jobs (he was Van Morrison's musical director) means there's a never-ending litany of names, stories running helter-skelter from one to another. What's so engaging is that it's all dealt with in an unassuming, matter of fact way, whether playing jazz with Andy Summers or winning an Emmy, like recounting tales about your mates down the pub. A terrific read from start to finish. *Nick Dalton*

Photo (Lenny Kaye): Ulf Holberg; (Mudhoney) Niffer Caldenwood

Movies



Brian Wilson: "He deserves the accolades"

Life Of Brian

A genius takes a trip through the windmills of his mind.
By Jason Draper

Brian Wilson: Long Promised Road

Universal Pictures Content Group (Cinemas, Digital)

★★★

That this Brian Wilson documentary takes its name from a predominately Carl Wilson-penned song signals one of its angles: Brian was the undisputed genius of The Beach Boys, and, if you're not a Wilson brother, you're not getting much airtime. Hitting all the expected beats of the well-told rise, fall and rise again, *Long Promised Road* is most revealing as a portrait of where Brian is now.

Feeling comfortable enough to let his guard down while taking informal drives through Los Angeles with *Rolling Stone* editor Jason Fine, Brian asks for various Beach Boys songs to be played on the stereo, spurring recollections or, sometimes, waves of dread. Repeated returns to It's OK, from *15 Big Ones*, highlight just how difficult it can be for him to relieve his greatest achievements, while also underscoring the solace that he still finds in music. And yet his recall for dates, places and names is remarkable. The question seems to be not whether Brian remembers his past, but whether he cares to, and his guileless inarticulation has a blunt honesty. Admitting to being nervous in a diner, he looks to Fine for comfort: "When you get scared, what do you do? Do you just take a deep breath?" His tight bond with brother Dennis was, simply, "Because we snorted cocaine together." On his withdrawal from The Beach Boys: "I was having mental problems." Hearing of the death of former manager Jack Rieley while listening to *Long Promised Road* makes for a devastating two-pronged attack on his emotions. "That broke my heart," he finally manages.

It's given over to the likes of Elton John, Don Was and Linda Perry to parse Brian's creative achievements and their continued relevance. But, with the film taking the most considerate look yet at Brian's decades-long struggle with schizoaffective disorder, it's John who observes, "He doesn't deserve just the accolades about this music, he deserves the accolades about his life." You're left wondering, had his brothers not died prematurely, whether Brian, still clearly haunted by their loss, might not only have been spared the weight of shouldering his grief alone, but also been able to share the burden of accounting for his own genius.

Q&A

Director Brent Wilson on Brian Wilson's resilience and "remarkable third act".

What do you think makes *Long Promised Road* stand out from previous Beach Boys and Brian Wilson documentaries?
My wife bought me a ticket to a concert… 15,000 people in the Greek Theatre [in Los Angeles]. It's sold out. It's his 77th/78th birthday, he's surrounded by kids, grandkids, and he's receiving so much love. And I thought to myself, "How in the world did Brian Wilson get to this place?", so I wanted to tell that aspect of his life. This remarkable third act that he was having. And then the film evolved into what it is now.

It feels like an expression of gratitude – for both his music and his very existence.
I've received so many letters and emails from fans that have talked about how they didn't know much about Brian Wilson, but when they see his struggle with mental health, and they see that he just doesn't give up – it'd be so easy for Brian Wilson to quit. Every day, it's as hard as it can be. But he is now surrounded by incredible people that support him, and he's been properly diagnosed, so the film is as much about strength and courage as it is about music.

When Jason Fine informs him that Jack Rieley died a few years earlier, it's painfully raw for Brain. Did you ever feel like you were getting too close?
From the very beginning, Jason and I took an unofficial Hippocratic Oath: we would do no harm. When it came to moments like the Jack Rieley scene, and the scene in front of Carl's house, where you're seeing somebody who is truly suffering, we came to the conclusion that this is what it's like for Brian every day and then we would try to contrast that with seeing him joking and laughing. There's still joy that he gets from moments in his life. I thought if we could balance those two emotions, that would be honest and fair.

Why choose a Carl Wilson song for the title?
He talks so much about Carl and Dennis in the movie, and in ways that I've never heard before. And I think Brian is trying to say things to his brothers that he didn't have a chance to say. I think he's trying to tell them, "I'm proud of you," and the lyrics that Jack [Rieley] and Carl wrote are prophetic in so many ways towards Brian's life, so I just said, "I am going to take what I think Brian is feeling and trying to say, and I'm going to extend it with the title, even though I know I'm going to catch hell from the diehard Beach Boys fans out there."

As told to Jason Draper

Singles

Ozzy Osbourne & Lemmy/ Ozzy Osbourne; Motörhead Hellraiser Mashup/Hellraiser; Hellraiser *Sony SNYL 93869*

To celebrate 30 years since *No More Tears* was released, some clever Richard decides to unite Ozbert and Lemster's vocals on Ozzy's version of Hellraiser, amended with devilish effects. While Oz does most of the vocalising, there's no doubt who sounds more like the voice of hell here. It's a bit foolish to be sharing a planet with Lemmy (sadly that can't happen now), so to allow his voice to mount one of your tracks is utterly reckless. He's just, like, *more* than anybody else. So even though he ain't on the mash-up much, he still poleaxes it with a satanic KO. This 10" pressing also holds Ozzy's original unadulterated cut and Motörhead's version. Würzel was one mighty mighty rock guitarist – and a mighty good gardener; I've seen his work close-up. (Rock) God rest his fleet-fingered, green-fingered soul.

Eddie Vedder Long Way/The Haves *Republic RPBLB 003460021*

Darth Vedder presses his download tune from his upcoming *Earthling* album on plastic, together with another LP cut. I'd hoped it might be a cover of Junior Byles' weird reggae gem The Long Way: no way. The clattering intro rapidly gives way to a moody song with a very American feel, all huge skies, mountains and endless Tarmac ribbon. It's a bit Eagles, I guess, and though it seems to be about emotional regrets, it could be a comment on the tragic opioid crisis. The Haves fires at consumerism and false cravings over the sort of chord sequence that put Wet Wet Wet at No 1 for a lifetime and gave Reg Presley a handy payday. Vedder gives it lashings of croaky passion, the sound of a man who smokes 40 lentil crisps a day; very appealing and road-worn it is, too, in a grown-up trad-rock manner.

The Rills Skint Eastwood/This Is Hell *Nice Swan NSWN 056*

Rapidly-rising Lincoln indie band (not words you see every day) put together a crashing-quiet-crashing-quiet dynamo of a tune that suggests there's plenty of musical brain between their unashamedly visible ears – hey, why'd ya think bands grow their hair? Skint Eastwood is a total cracker. The Rills paint a vivid picture of a BMX bandit who's the bane of West Lincoln, filling his pockets while shopkeepers' backs are turned, puffing skunk, and stopping out way beyond juvenile delinquent bedtime. The frantic hyper-mod indie racket that drives the tune is quickly swapped with buzzsaw guitar like the great Steve Iggle Diggle and scuffing damped strings like a sped-up Martin Barre on *Aqualung*'s rockiest track – really. Then it drops two gears without losing an ounce of momentum, for a subtle and distant semi-psych bit. Makes me want to watch *Here We Go Round The Mulberry Bush* and *Bloody Kids* in quick succession, and that's a compliment. If I hear a better contemporary indie-punk tune all year, I'll eat Skint Eastwood's snapback cap. This one's a keeper.

The Beatles Shindig October 1964 *1960s REP 044*

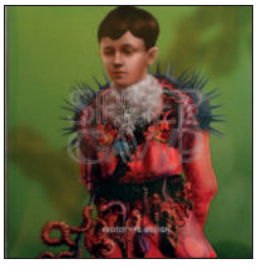
The Granville Theatre, Fulham, an antiquated music hall rather than a den of rock'n'roll iniquity, played host to a top variety act on 3 October 1964: famed Liverpool comedy rascals The Beatles. They were being filmed by Jack Good for *Shindig!* along with Sandie Shaw, Pyjamas Proby and assorted caveman-rockers. Here's their show on wax, well-presented by 1960s in a flipback 7" sleeve. The set was notable for the live debut of I'm A Loser, which boasts that amenable strummy feel of the *Beatles For Sale* version. There are two takes of Kansas City/Hey Hey Hey Hey!, "clean" and "dirty". It must have been a shock for The Shirelles to watch their vocals on Boys supplanted by Ringo's, though it's actually very decent. And there's a finale of Old Folks At Home: pity plucky Karl Denver, having to follow that lot. Plenty of screaming, so it's a miracle you can hear how good the Fabs were, but you can. It must have been an engineer's nightmare to tape it, and whoever's mastered it here has done a decent job.

The Hobbit House Collective: Crystal Jacqueline with Darryl Way/The Honey Pot/Icarus Peel's Acid Reign/ The Locker Room Cowboys Battle Of Evermore/Ramble On/ The Chain/Wolfgang Does The Nürburgring *Fruits de Mer winkle 45*

Double 7" EP from some magical Fruits de Mer regulars. Rather less familiar in FdM's parts, however, is Darryl Way. Curved Air's conjuror imperious of the Stradivarius adds a scarce-heard sprinkling of oofle dust to Zed Lepricorn's Battle Of Evermore. It doesn't sound like the original, tell ya that. Jacqueline's voice is totally on it, ruling the tune like tight pants Planty had never existed, supported by (her own?) terrific backing vocals. It has an urgent folk-rock feel, mandolin joining the violin, dazzling guitar solos, and Mr Way reminds us of his satin-digits supremacy. It's shocking to hear how much further the song has been taken: you'll be amazed how good this is. The Honey Pot also award us Ramble On from the brown album, now rendered dreamy and Mellotronic, like someone's spiked your spliff with marshmallows, and there's The Chain, the Fleetwoods' track that accompanies telly's Formula 1 coverage, delivered here in full psyched-out glory by Icarus Peel. The original tune, Wolfgang Does The Nürburgring, is Mr Peel's lashing-tongue guitar tribute to a Formula 1 circuit; I thought hobbits sponsored Formula E. What an utterly impressive release. Crystal Jacqueline: due praise.

Phono 48 So Pure/Radio Edit; Instrumental *Big AC BIGAC016*

From Big Rock covers to deluxe laid-back jazz-soul in one fell swoop: that's the singles page. Lovely heartfelt creamy vocals deliver some unlikely lines ("nutritious food on my plate") but the feeling is right, as Clarence Carter sang. The opening groove has that chilled style of Lowrell's Mellow Mellow Right On but the vibe picks up to keep the ears engaged. Delightful Rhodes piano break, choppy guitars... all the classic tropes of late-70s steady jams are present. Love Leroy Hutson? Supernatural Thing-era Ben E King? You can't go wrong with this. And in true original 12" style, there's mixes on the flip, because if you got something good, do it more.



Spidergawd Prototype Design/ Disidentity *Crispin Glover Records VODU 15 CGR 125*

A decade-old Norwegian stoner prog-metal band (including saxophone, weirdly) kick off Prototype Design with gutsy and pinpoint-accurate riffing, But you're into this 7" before you've even heard it thanks to the printed plastic outer sleeve and weird image of a posh Regency(?) youth crawling with, what, lugworms? Protoype Design passes the time rewardingly with agreeably human if throat-destroying vocals over a slew of clean licks: it touches on early 70s metal, but with a precision most bands didn't deliver back then. Disidentity is harder-edged 'n heavier, and when the sax arrives it takes you aback: everything else is so sharp-edged that the breathy buzz of brass and reed changes the feel. In a world where they teach superfast licks at college, anything different has got to be an advantage, and sax helps Spidergawd stay interesting.

The Allergies with Lyrics Born/with Andy Cooper Going To The Party/Utility Man *Jalapeno FJAL 366*

More party vibes with The Allergies, who must spend their whole lives raving. Snare whacks, perky organ, Stratocaster chops in support of Berkeley mic-slinger Lyrics Born, who has a tangy voice that could lift the mood of a depressed granite slab. Utility Man rides on a delicious jazzy double-bass loop, giving it a bubbling clean sound that The Allergies build funky pressure over, while Andy Cooper spits chat that makes Usain Bolt seem like a snail. It's refreshing, happy and bright; rare qualities for 2022.

The Total Rejection Paul's Eye John's Teeth/Burning Me Up; Too Little Too Late *Raving Pop Blast! RAVE 20221*

The Total Rejection The Covers Record 1: Outside Chance/I Ain't No Miracle Worker *Raving Pop Blast! RAVE 202110*

Two singles by a Bristol band; one an official release for this new year, the other sold at gigs in 2021 – that must have been tricky owing to you-know-wot. The Total Rejection are no spring bantams but you can forget any idea of "dad rock" (hate that term). Paul's Eye, John's Teeth is a frantic fury of two-chord guitars and bursting drums, with close mic vocals like you're at their gig and your mate is yelling down your earhole to be heard. Garage rock with an emphasis on the rock; the organ barely gets a moment to bust through punky guitar and vocals. Burning Me Up gives the Vox-styled organ a fair shake, and the sweaty, claustrophobic Too Little Too Late features extreme tremolo effects, giving it a weird coming-and-going guitar sound. Either that or it's blown up my amp.

The second single, a 100-copy lathe-cut beast, doles out a cramped, fierce version of The Turtles' fine Outside Chance, and a going-for-the-jugular cut of The Brogues' I Ain't No Miracle Worker. These guys know how to pick a tune. The sound is dense, busy and fizzing like they're playing in your front room, and there's more vibrato than at the testing department at Lovehoney. Like it breakneck and raw? Total Rejection are for you. Dunno how you'll get it: go to a gig? Beg the band? It'll be worth it.

Ian McCann

Send new vinyl singles for review to Singles at the usual RC address.

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45 FAIRPORT CONVENTION, Si Tu Dois Partir (Island WIP 6064) VG 4.00
45 FAIR WEATHER, Natural Sinner (RCA 1977) EX 5.00
45 ANDY FAIRWEATHER LOW, Wide Eyed And Legless (A&M AMS 7202) EX 4.00
45 ANDY FAIRWEATHER LOW, Reggae Tune (A&M AMS 7129) EX 4.00
45 ANDY FAIRWEATHER LOW, Shimmie-Do-Wah-Sae (A&M AMS 7303) M 4.00
45 ANDY FAIRWEATHER LOW, Let Ya Beedle Lam Ba (PS, Warners K17643) M 4.00
45 FAITH HOPE & CHARITY, Just One Look (RCA 2632) EX 4.00
45 ADAM FAITH, What Do You Want (Parlophone R4591) EX 3.00
45 ADAM FAITH, Someone Else's Baby (Parlophone R4643) EX 3.00
45 ADAM FAITH, How About That (Parlophone R4689) EX 3.00
45 ADAM FAITH, Lonely Pup (Parlophone R4708) EX 3.00
45 ADAM FAITH, Who I Am (Parlophone R4735) EX 3.00
45 ADAM FAITH, Easy Going Me (Parlophone R4766) EX 3.00
45 ADAM FAITH, The Time Has Come (Parlophone R4837) EX 4.00
45 ADAM FAITH, Lonesome (Parlophone R4864) EX 4.00
45 ADAM FAITH, As You Like It (Parlophone R4896) EX 4.00
45 ADAM FAITH, Don't That Be All (Parlophone R4930) EX 4.00
45 ADAM FAITH, We Are In Love (Parlophone R5091) EX 4.00
45 ADAM FAITH, A Message To Martha (Parlophone R5201) EX 4.00
45 ADAM FAITH, Stop Feeling Sorry For Yourself (Parlophone R5235) EX 6.00
45 PERCY FAITH ORCHESTRA, "A Summer Place" (Phillips PB 989) EX 4.00
45 MARIANNE FAITHFUL, As Tears Go By (Decca F11923) EX 4.00
45 MARIANNE FAITHFUL, Come And Stay With Me (Decca F12075) EX 5.00
45 MARIANNE FAITHFUL, This Little Bird (Decca F12162) EX 4.00
45 MARIANNE FAITHFUL, Summer Nights (Decca F12193) EX 4.00
45 MARIANNE FAITHFUL, Yesterday (Decca F12268) VG 4.00
45 MARIANNE FAITHFUL, The Ballad Of Lucy Jordan (Island WIP 6491) EX 4.00
45 ROBEY FALK AND BOD, It's Alright (I Don't Mind) (Epic EPC 8311) EX 5.00
45 EDDIE FALCON, The Young Have No Time To Lose (Columbia DB 4420) EX 4.00
45 RODERICK FALCONER, Radio (United Artists UP 36227) EX 4.00
45 AGNETHA FALTSKOG, The Heat Is On Man (PS, Epic A3436) EX 5.00
45 AGNETHA FALTSKOG, Can't Shake Loose To Love (PS, Epic A3812) EX 5.00
45 AGNETHA FALTSKOG, Let It Shine (PS, WEA YZ 300) EX 5.00
45 GEORGIE FAME, Yeh Yeh (Columbia DB 7428) EX 4.00
45 GEORGIE FAME, In The Meantime (Columbia DB 7494) EX 4.00
45 GEORGIE FAME, The Balld Of Bonnie & Clyde (CBS 3124) EX 4.00
45 GEORGIE FAME, Rosetta (with Alan Price) (CBS 7108) EX 5.00
45 FAMILY, In My Own Time (Reprise K14090) EX 4.00
45 FAMILY, Burlesque (Reprise K14196) EX 4.00
45 FAMILY, Boom Bang (Raft RA 18501) EX 6.00
45 FAMILY DOGG, A Way Of Life (Bell BLL 1055) EX 5.00
45 FAMOUS MUSIC BAND, Nine By Nine (Phillips 6006.111) EX 6.00
45 FANCY, Wild Thing (Atlantic K10383) EX 5.00
45 FAR CORPORATION, Stairway To Heaven (PS, Arista ARIST 639) EX 4.00
45 DONNA FARGO, That Was Yesterday (Warners K16960) EX 4.00
45 FATBACK BAND, Party Time (Polydor 2066.682) EX 4.00
45 FEATHERS, Lost Summer Love (Bell 1494, Demo) EX 5.00
45 FEDERATION, Scallywag (EMI 2124) EX 4.00
45 JOSE FELICIANO, Adios Amor (RCA 1640) EX 4.00
45 JOSE FELICIANO, And The Sun Will Shine (RCA 1871, Demo) M 5.00
45 JULIE FELIX, Heaven Is Here (RAK 105) EX 5.00
45 JAY FERGUSON, Thunder Island (Asylum K13114) M 4.00
45 JOHNNY FERGUSON, Angela Jones (MGM 1059) VG 4.00
45 LUISA FERNANDEZ, Lay Love On You (Warners K17061) M 4.00
45 FERRANTE & TEICHER, "Exodus" (United Artists POP 881) M 4.00
45 FERRANTE & TEICHER, "The Apartment" (London HLT 9164) EX 4.00
45 FRANCO FERRARA ORCHESTRA, "War & Peace" (Phillips PB 1227) M 4.00
45 BRYAN FERRY, Smoke Gets In Your Eyes (Island WIP 6205) EX 4.00
45 BRYAN FERRY, A Hard Rain's A-Gonna Fall (Island WIP 6170) EX 4.00
45 BRYAN FERRY, Let's Stick Together (Island WIP 6307) EX 4.00
45 BRYAN FERRY, Price Of Love (Island WIP 6320, Jukebox Special) EX 6.00
45 BRYAN FERRY, Slave To Love (PS, E.G. FERRY 1) EX 3.00
45 BRYAN FERRY, "Don't Stop The Dance" (PS, E.G. FERRY 2) M 3.00
45 BRYAN FERRY, ...Is Your Love Strong Enough? (PS, E.G. FERRY 4) M 3.00
45 BRYAN FERRY, The Right Stuff (GF, PS, Virgin VSG 940) M 5.00
45 BRYAN FERRY, Kiss And Tell (PS, Virgin VS1034) EX 4.00
45 BRYAN FERRY, This Is Tomorrow (Polydor 2001.704) EX 4.00
45 BRYAN FERRY, Tokyo Joe (Polydor 2001.711) EX 4.00
45 FEVER, Up To My Eyes In Love (Magnet MAG 99) EX 4.00
45 F F & Z, Sweet Sweet Music (CBS 1685, Demo) EX 5.00
45 KAREL FIALKA, The Eyes Have It (PS, Blueprint BLU 2005) M 5.00
45 FIATLUX, Photography (PS, Polydor FIAT 1 w Inner) M 5.00
45 FIDDLER'S DRAM, Daytrip To Bangor (Dingles SID 211) M 4.00
45 NICO FIDENCO, A Little Grain Of Sand (RCA 1268) EX 4.00
45 BILLY FIELD, You Weren't In Love With Me (PS, CBS A2344) EX 5.00
45 TONY FIELD, Loving Arms (Polydor 2058.937) M 4.00
45 ALAN FIELDING, Scatter-Brain (Decca F11404) VG 4.00
45 GRACIE FIELDS, Mary's Boy Child (Columbia DB 4047) EX 4.00
45 5TH DIMENSION, Sunshine Of Your Love (Liberty LBF 15243) EX 5.00
45 5TH DIMENSION, Save The Country (Bell BLL 1117) M 4.00
45 53RD & 3RD, Chick-A-Boom (UK Records 2012.002) EX 4.00
45 FINE YOUNG CANNIBALS, She Drives Me Crazy (PS, London LON 199) M 4.00
45 FINE YOUNG CANNIBALS, Blue (GF, PS, London LON 69, Double) M 5.00
45 FINE YOUNG CANNIBALS, Johnny Come Home (PS, London LON 68) EX 3.00
45 FIREBALLS, Quite A Party (Pye 7N 25092) EX 5.00
45 FIREFALL, Staying With It (Atlantic K11658) M 4.00
45 FIREFLY, My Jole (Polydor PD 14496, US Promo) EX 5.00
45 FIRM, Star Trekkin' (PS, Bark Records TREK 1) EX 4.00
45 FIRST CHOICE, Armed And Extremely Dangerous (Bell 1297) EX 4.00
45 FIRST CLASS, Beach Baby (UK Records UKR 66) EX 4.00
45 FISCHER-Z, Wax Dolls (United Artists UP 36458) EX 5.00
45 FISH, Internal Exile (PS, Polydor FISHY 1) M 4.00
45 FISH, Something In The Air (PS, Polydor FISHY 3) M 4.00
45 EDDIE FISHER, Tonight (London HL 9469) EX 4.00
45 EDDIE FISHER, The Last Mile Home (RCA 1147) EX 4.00
45 ELLA FITZGERALD, Ev'ry Time We Say Goodbye (HMV POP 373) EX 4.00
45 ELLA FITZGERALD, Mack The Knife (HMV POP 736) VG 4.00
45 ELLA FITZGERALD, How High The Moon (HMV POP 782) EX 4.00
45 ELLA FITZGERALD, With A Song In My Heart (HMV POP 857) M 4.00
45 ELLA FITZGERALD, Mr. Paganini (HMV POP 904) EX 4.00
45 ELLA FITZGERALD, Desafinado (Verve VS 502, Demo) M 6.00
45 ELLA FITZGERALD, Bill Bailey Won't You Please Come Home (Verve VS 507) EX 5.00
45 ELLA FITZGERALD, People (Verve VS 522) EX 4.00
45 PATRICK FITZGERALD, The Paranoid Ward (Small Wonder Records EP) EX 5.00
45 SCOTT FITZGERALD, Walk Away Renee (Epic EPC 5040) EX 4.00
45 SCOTT FITZGERALD, If I Had Words (with Yvonne Keeley) (U.A. UP 36333) M 4.00
45 FIVE DALLAS BOYS, One Finger, One Thumb, Keep Movin' (Col. DB 4599) EX 4.00
45 FIVEPENNY PIECE, Big Jim (EMI 2258) EX 4.00
45 FIVE SPECIAL, Just A Feeling (Elektra K12588) EX 4.00
45 5000 VOLTS, I'm On Fire (Phillips 6006.464) EX 4.00
45 5000 VOLTS, Doctor Kiss Kiss (PS, Phillips 6006.533) EX 4.00
45 ROBERTA FLACK, Killing Me Softly With His Song (Atlantic K10282) EX 3.00
45 ROBERTA FLACK, When You Smile (Atlantic K10371) EX 3.00
45 ROBERTA FLACK, Back Together Again (with Donny Hathaway) (Atlantic K11481) EX 3.00
45 JACK FLASH, Puttin' On The Style (Red Nail RN3) EX 4.00
45 FLASH AND THE PAN, 'Media Man' (Ensign ENY 39) EX 4.00
45 FLASHBACKERS, Pumping Iron (PS, Red Shadow REDS 005) EX 4.00
45 LESTER FLATT & EARL SCRUGGS, Foggy Mountain Breakdown (CBS 3038) M 5.00
45 FLEE-REKKERS, Lone Rider (Piccadilly 7N 35006) F 4.00
45 FLEETWOOD MAC, Albatross (Blue Horizon 57.3145) EX 4.00
45 FLEETWOOD MAC, Man Of The World (Immediate IM 080) VG 4.00
45 FLEETWOOD MAC, Oh Well (Reprise RS 27000) EX 4.00
45 FLEETWOOD MAC, The Green Manalishi (Reprise RS 27007) EX 7.00
45 FLEETWOOD MAC, Rhiannon (Reprise K14430) EX 4.00
45 FLEETWOOD MAC, Tusk (PS, Reprise K17468) M 4.00
45 FLEETWOOD MAC, It's Not That Funny (PS, Reprise K17577) M 4.00
45 BABS FLETCHER, Agony (Pye 7N 46187) M 4.00
45 GUY FLETCHER, Mary In The Morning (Phillips 6000.020) M 4.00
45 FLIGHT, Overnight Sensation (Buk BU 3009) M 4.00
45 FLINT, A Real Fine State Of Mind (RAK 275) EX 5.00
45 BERNI FLINT, I Don't Want To Put A Hold On You (EMI 2599) EX 4.00
45 BERNI FLINT, Southern Comfort (EMI 2621) EX 4.00
45 FLINTLOCK, Dawn (Pinnacle P8419) EX 4.00
45 "FLINTSTONES", Musical By The BC52s (PS, MCA MCS 1986) M 4.00
45 FLOATERS, Float On (ABC 4187) M 4.00
45 FLOWER POT MEN, Let's Go To San Francisco (Deram DM 142) EX 4.00
45 HERBIE FLOWERS, Just For You (PS, EMI 5130) M 4.00
45 HERBIE FLOWERS, Don't Take My Bass Away (PS, EMI PSR 421) M 4.00
45 FLYING LIZARDS, Money (PS, Virgin VS 276) M 4.00
45 FLYING PICKETS, Only You (Virgin TEN 14) M 4.00
45 FLYING PICKETS, When You're Young And IN Love (PS, Virgin TEN 20) M 4.00
45 FOCUS, Hocus Pocus (Polydor 2001.211) EX 4.00
45 FOCUS, Sylvia (Polydor 2001.422) EX 4.00
45 FOCUS, House Of The King (Polydor 2001.640) M 5.00
45 FAETAIN, J.C.B. (Phaeton SPIN 2) M 5.00
45 DAN FOGELBERG, Leader Of The Band (Epic A2098) M 4.00
45 JOHN FOGERTY, The Old Man Down The Road (PS, Warners W9100) EX 4.00
45 FYNNIUS FOGG, Roller Skatin' Baby (Dawn DNS 1105) EX 4.00
45 ELLEN FOLEY, Shuttered Palace (PS, Epic EPC 9522, Demo) M 6.00
45 MARK FOLEY, I Can See That I'm Not Wanted (Polydor 56148) EX 4.00
45 WAYNE FONTANA, Um, Um, Um, Um, Um, Um (Fontana TF 497) EX 4.00
45 WAYNE FONTANA, The Game Of Love (Fontana TF 535) EX 4.00
45 WAYNE FONTANA, It's Just A Little Bit Too Late (Fontana TF 579) EX 6.00
45 WAYNE FONTANA, Come On Home (Fontana TF 684) EX 4.00
45 WAYNE FONTANA, Pamela, Pamela (Fontana TF 770) EX 4.00
45 FOOTSIE, Condition Red (Tangsong TS 101) EX 4.00
45 STEVE FORBERT, Romeo's Tune (Epic A1106) M 5.00
45 BILL FORBES, Too Young (Columbia DB 4386) EX 5.00
45 CLINTON FORD, Old Shep (Oriole CB 1500) EX 4.00
45 CLINTON FORD, Too Many Beautiful Girls (Oriole CB 1623) EX 3.00

45 CLINTON FORD, A Beggar In Love (Columbia DB 7065) EX 3.00
45 CLINTON FORD, The Wedding (Columbia DB 7307, Demo) M 4.00
45 CLINTON FORD, Dandy (Piccadilly 7N 35343) EX 3.00
45 CLINTON FORD, Run To The Door (Piccadilly 7N 35361) EX 3.00
45 CLINTON FORD, Dance With A Dolly (Piccadilly 7N 35404) EX 3.00
45 CLINTON FORD, This Song Is Just For You (Piccadilly 7N 35378) EX 3.00
45 EMILE FORD, What Do You Want To Make Eyes At Me For (Pye 7N 15225) EX 3.00
45 EMILE FORD, On A Slow Boat To China (Pye 7N 15245) EX 3.00
45 EMILE FORD, Don't Tell Me Your Troubles (Pye 7N 15225) EX 3.00
45 EMILE FORD, You'll Never Know What You're Missin' (Pye 7N 15268) EX 5.00
45 EMILE FORD, Them There Eyes (Pye 7N 15282) EX 3.00
45 EMILE FORD, Counting Teardrops (Pye 7N 15314) EX 4.00
45 EMILE FORD, What Am I Gonna Do (Pye 7N 15331) EX 3.00
45 EMILE FORD, Half Of My Heart (Piccadilly 35003) EX 4.00
45 EMILE FORD, After You've Gone (Piccadilly 35007) EX 4.00
45 EMILE FORD, I Wonder Who's Kissing Her Now (Piccadilly 35033) EX 4.00
45 EMILE FORD, The Royal Wedding Song (Transdisc TR8 with Inner) EX 6.00
45 GEORGE FORD, What Am I Gonna Do ((Blue September BSEP 002) M 4.00
45 MARTYN FORD ORCH., "Gone With The Wind" Theme (Mountain TOP 7) M 4.00
45 MARTYN FORD ORCH., Let Your Body Go Downtown (Mountain TOP 26) M 4.00
45 "TENNESSEE" ERNIE FORD, "That's All" (PS, Capitol CL 14557) EX 5.00
45 "TENNESSEE" ERNIE FORD, Who Will Shoe Your Pretty Little Foot (PS, Capitol CL 14616) EX 5.00
45 "TENNESSEE" ERNIE FORD, Blackeyed Suzie (Capitol CL 15010) EX 5.00
45 "TENNESSEE" ERNIE FORD, Love Is The Only Thing (Capitol CL 15100, Demo) EX 5.00
45 "TENNESSEE" ERNIE FORD, Shot Gun Boogie (Capitol CL 15923, Demo) M 5.00
45 FOREIGNER, I Want To Know What Love Is (PS, Atlantic A9596) M 4.00
45 FOREIGNER, That Was Yesterday (PS, Atlantic A9571) EX 4.00
45 FOREIGNER, Blue Morning, Blue Day (Atlantic K11236) M 4.00
45 FOREIGNER, Juke Box Hero (GF, PS, Atlantic K11678) M 5.00
45 FOREIGNER, Waiting For A Girl Like You (PS, Atlantic K11696) M 4.00
45 FOREIGNER, Urgent (PS, Atlantic K11728) M 4.00
45 JOHN FOREMAN, The Four-Oss Sharrybang (Reality RE 504) M 5.00
45 DAVID FORMAN, Dream Of A Child (Arista 93, Demo) EX 4.00
45 GEORGE FORMBY, Happy Go Lucky Me (Pye 7N 15269) EX 4.00
45 ANDY FORRAY, Drac's Back (Acrobat BAT 13) EX 4.00
45 FORREST, Rock The Boat (CBS A3163) EX 3.00
45 LANCE FORTUNE, Be Mine (Pye 7N 15240) EX 4.00
45 FORTUNES, You've Got Your Troubles (Decca F12173) M 4.00
45 FORTUNES, Here It Comes Again (Decca F12243) EX 4.00
45 FORTUNES, This Golden Ring (Decca F12321) EX 4.00
45 FORTUNES, Secret Love (Capitol CL 15739) EX 6.00
45 FOSTER & ALLEN, When I Dream (GF, PS, Ritz 126, Double) M 5.00
45 PETE FOUNTAIN, Juliet Theme (Coral 62474, US issue) EX 5.00
45 FOUR ACES, The Inn Of The Sixth Happiness (Bruns. 05773) EX 4.00
45 FOUR BE TWO, One Of The Lads (Island WIP 6530) EX 4.00
45 FOUR BUCKETEERS, The Bucket Of Water Song (PS, CBS 8393) M 4.00
45 FOUR FRESHMEN, Teach Me Tonight (Capitol CL 15244) EX 4.00
45 FOUR LADS, Happy Anniversary (Phillips PB 977, Demo) M 5.00
45 FOUR LADS, Standing On The Corner (Phillips PB 1000) EX 4.00
45 FOURMOST, I'm In Love (Parlophone R5078) EX 4.00
45 FOURMOST, A Little Loving (Parlophone R5128) M 5.00
45 FOUR PENNIES, Juliet (Phillips BF 1322) M 4.00
45 FOUR PENNIES, I Found Out The Hard Way (Phillips BF 1349) EX 4.00
45 FOUR PENNIES, Black Girl (Phillips BF 1366) EX 4.00
45 FOUR PENNIES, Until It's Time For You To Go (Phillips BF 1435) EX 4.00
45 FOUR PENNIES, When The Boy's Happy (Ensign ENY 23) EX 5.00
45 FOUR PREPS, Big Man (Capitol CL 14873) EX 4.00
45 FOUR PREPS, Lazy Summer Night (Capitol CL 14914) EX 4.00
45 FOUR PREPS, Listen Honey (I'll Be Home) (Capitol CL 15110, Demo) EX 4.00
45 FOUR PREPS, Got A Girl (Capitol CL 15128) VG 4.00
45 FOUR PREPS, Gone Are The Days (Capitol CL 15182) EX 4.00
45 FOUR PREPS, More Money For You And Me (Capitol CL 15217, Medley) EX 5.00
45 SAMANTHA FOX, Another Woman (PS, Jive FOXY X13 inc. Photos) M 5.00
45 STANLEY FRANK, S'cool Days (PS, Power Ex. PX 247) M 5.00
45 FRANK E & THE KNOCKOUTS, Sweetheart (RCA 64) M 4.00
45 FRANKIE GOES TO HOLLYWOOD, Relax (PS, ZTT PZTAS 1, Pic disc) M 6.00
45 FRANKIE GOES TO HOLLYWOOD, Two Tribes (PS, ZTT ZTAS 3) EX 4.00
45 FRANKIE GOES TO HOLLYWOOD, The Power Of Love (PS, ZTT ZTAS5) M 4.00
45 FRANKIE GOES TO HOLLYWOOD, Welcome To The Pleasuredrome (PS, ZTT ZTAS 7) M 4.00
45 FRANKIE GOES TO HOLLYWOOD, Rage Hard (PS, ZTT ZTAS 22) M 4.00
45 FRANKIE GOES TO HOLLYWOOD, Warriors (PS, ZTT ZTAS 25) M 4.00
45 FRANKIE GOES TO HOLLYWOOD, Smash Hits Interviews (Flexi 33.3rpm EX 4.00
45 ARETHA FRANKLIN, Hold On I'm Coming (PS, Arista 442) M 4.00
45 ARETHA FRANKLIN, I Knew You Were Waiting For Me (with George Michael) (PS, Epic DUET 2) EX 4.00
45 RODNEY FRANKLIN, The Groove (CBS 8529) EX 4.00
45 GORDON FRANKS ORCHESTRA, Newsboy (CBS 202024, Demo) M 5.00
45 ABERCROMBIE FRASER, Marie's Wedding (Pinnacle P8426) EX 4.00
45 JOHN FRASER, Trolley Stop (Pye Nixa 7N 15118) EX 4.00
45 JOHN FRED & PLAYBOY BAND, Judy In Disguise (Pye 7N 25442) EX 5.00
45 FREDDIE & THE DREAMERS, If You Gotta Make A Fool Of Somebody (Columbia DB 7032) VG 4.00
45 FREDDIE & THE DREAMERS, I'm Tellin' You Now (Columbia DB 7086) EX 4.00
45 FREDDIE & THE DREAMERS, You Were Made For Me (Col. DB 7147) EX 3.00
45 FREDDIE & THE DREAMERS, Over You (Columbia DB 7214) EX 3.00
45 FREDDIE & THE DREAMERS, I Love You Baby (Columbia DB 7286) EX 3.00
45 FREDDIE & THE DREAMERS, Just For You (Columbia DB 7322) EX 3.00
45 FREDDIE & THE DREAMERS, I Understand (Columbia DB 7381) EX 3.00
45 FREDDIE & THE DREAMERS, A Little You (Columbia DB 7526) EX 3.00
45 FREDDIE & THE DREAMERS, Thou Shalt Not Steal (Columbia DB 7720) VG 3.00
45 FREDDIE & THE DREAMERS, If You've Got A Minute Baby (Columbia DB 7857) VG 3.00
45 FREDDY, By The Way (Polydor 52328) EX 4.00
45 CONNIE FRANCIS, I'm Sorry I Made You Cry (MGM 982) G 4.00
45 CONNIE FRANCIS, Stupid Cupid (MGM 985) EX 4.00
45 CONNIE FRANCIS, Lipstick On Your Collar (MGM 1018) EX 4.00
45 CONNIE FRANCIS, Plenty Good Lovin' (MGM 1036) EX 5.00
45 CONNIE FRANCIS, Among My Souvenirs (MGM 1046) EX 4.00
45 CONNIE FRANCIS, Robot Man (MGM 1076) EX 3.00
45 CONNIE FRANCIS, Everybody's Somebody's Fool (MGM 1086) EX 3.00
45 CONNIE FRANCIS, My Heart Has A Mind Of Its Own (MGM 1100) EX 3.00
45 CONNIE FRANCIS, Many Tears Ago (MGM 1111) EX 3.00
45 CONNIE FRANCIS, Where The Boys Are (MGM 1121) EX 3.00
45 CONNIE FRANCIS, Breakin' In A Brand New Broken Heart (MGM 1136) EX 3.00
45 CONNIE FRANCIS, Together (MGM 1138) EX 3.00
45 CONNIE FRANCIS, I'm Falling In Love With You Tonight (MGM 1145) EX 3.00
45 CONNIE FRANCIS, Playin' Games (MGM 1171) VG 4.00
45 CONNIE FRANCIS, I'm Gonna Be Warm This Winter (MGM 1185) EX 4.00
45 CONNIE FRANCIS, My Child (MGM 1271) EX 5.00
45 CONNIE FRANCIS, Jealous Heart (MGM 1293) EX 6.00
45 CONNIE FRANCIS, Born Free (MGM K13718, US issue) M 5.00
45 14-18, Good-Bye-Ee (Magnet MAG 48) M 4.00
45 FOURTH COMPANY, Matrimony (MAM 85) EX 5.00
45 FOX, "Only You Can" (GTO GT8) M 4.00
45 FOX, Imagine Me Imagine You (GTO GT21) M 4.00
45 FOX, S-S-S-Single Bed (GTO GT57) M 4.00
45 CHARLES FOX, "Victory" Theme From Victory At Entebbe (PS, Warners K16881) M 5.00
45 DON FOX, This Bingo Game (Tiffany TF 1212) EX 4.00
45 RICHARD FOX, Big Bertha (CBS 4400, Demo) EX 5.00
45 BRUCE FOXTON, Freak (PS, Arista BFOCV1) M 5.00
45 JOHN FOXX, Your Dress (GF, PS, Virgin VS 615, Double) M 5.00
45 PETER FRAMPTON, Show Me The Way (A&M AMS 7218) M 5.00
45 PETER FRAMPTON, Do You Feel Like We Do (A&M AMS 7260) EX 4.00
45 PETER FRAMPTON, I'm In You (A&M AMS 7298) EX 4.00
45 PETER FRAMPTON, I Can't Stand It No More (A&M AMS 7604) EX 5.00
45 FREE, All Right Now (PS, Island IEP 6) M 4.00
45 FREE, All Right Now (Island WIP 6082, Pink) EX 4.00
45 FREE, My Brother Jake (Island WIP 6100) EX 4.00
45 FREE, Travelling In Style (Island WIP 6160) M 5.00
45 FREE, The Hunter (Island WIP 6351) M 5.00
45 FREE, All Right Now (Island WIP 6082, Palm Tree, Pink Rim) EX 5.00
45 DAVE FREEMAN, California Freeway (DJM DJS 401) EX 4.00
45 ACE FREHLEY, New York Groove (Casablanca CAN 135) EX 5.00
45 GLENN FREY, The Heat Is On (PS, MCA 941, from Film) M 5.00
45 GLENN FREY, I Found Somebody (Asylum K13182) M 4.00
45 JANIE FRICKE, I Believe In You (CBS 6975) EX 4.00
45 JANIE FRICKE, Do Me With Love (CBS 1731, Demo) M 4.00
45 FRICTION GROOVE, Time Bomb (Atlantic K9518) EX 4.00
45 FRIDA, I Know There's Something Going On (PS, Epic EPC 2603) EX 4.00
45 DEAN FRIEDMAN, Woman Of Mine (GTO Records LS 401) EX 4.00
45 DEAN FRIEDMAN, Lucky Stars (GTO Records LS 402) EX 4.00
45 DEAN FRIEDMAN, Lydia (GTO Records LS 403) EX 4.00
45 FRIENDS OF DISTINCTION, Love Or Let Me Be Lonely (RCA 2336) EX 5.00
45 FRIJID PINK, The House Of The Rising Sun (Deram DMR288) EX 4.00
45 RAYMOND FROGGATT, Try To Get You Into My Life (Jet 749) EX 4.00
45 RAYMOND FROGGATT, Don't Let Me Cry Again (Spartan RPC 004) EX 4.00
45 RAYMOND FROGGATT, Maybe The Angels (PS, Red Balloon RB 0001) VG 5.00
45 RAYMOND FROGGATT, Me And My Ideas (PS, Jet 119) M 5.00
45 FREDDY FROGS, Crazy Little Mama (Hertford HER2) M 5.00
45 FULL ALERT, Sheer Enjoyment (Polydor 2058.848) EX 4.00
45 FUN BOY THREE, It Ain't What You Do... (PS, Chrysalis CHS 2570) EX 4.00
45 FUREYS & DAVID ARTHUR, When You Were Sweet Sixteen (Ritz 003) EX 4.00
45 FUTUREHEADS, Decent Days And Nights (PS, 679 Recordings) M 6.00
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RECORD COLLECTOR'S GRADING SYSTEM

In order to assist everyone who buys and sells rare discs, Record Collector magazine has originated a set of standards for the condition of second-hand records, cassettes and CDs. Anyone buying or selling records through the magazine must use our conditions to state what amount of wear and tear the disc, its sleeve and/or contents have been subject to. The seven standard condition categories, and a description of what each one means, are listed below:

MINT: The record itself is in brand new condition with no surface marks or deterioration in sound quality. The cover and any extra items such as the lyric sheet, booklet or poster are in perfect condition. Records advertised as Sealed or Unplayed should be Mint.

EXCELLENT: The record shows some signs of having been played, but there is very little lessening in sound quality. The cover and packaging might have slight wear and/or creasing.

VERY GOOD: The record has obviously been played many times, but displays no major deterioration in sound quality, despite noticeable surface marks and the occasional light scratch. Normal wear and tear on the cover or extra items, without any major defects, is acceptable.

GOOD: The record has been played so much that the sound quality has noticeably deteriorated, perhaps with some distortion and mild scratches. The cover and contents suffer from folding, scuffing of edges, spine splits, discoloration, etc.

FAIR: The record is still just playable but has not been cared for properly and displays considerable surface noise; it may even jump. The cover and contents will be torn, stained and/or defaced.

POOR: The record will not play properly due to scratches, bad surface noise, etc. The cover and contents will be badly damaged or partly missing.

BAD: The record is unplayable or might even be broken, and is only of use as a collection-filler.

CDs & CASSETTES: As a general rule, CDs and cassettes either play perfectly - in which case they are in Mint condition - or they don't, in which case their value is minimal. Cassette tape is liable to deteriorate with age, even if it remains unplayed, so care should be taken when buying old tapes. CDs are difficult to grade visually: they can look perfect but actually be faulty, while in other cases they may appear damaged but still play perfectly. Cassette and CD inlays and booklets should be graded in the same way as record covers and sleeves. In general, the plastic containers for cassettes and CDs can easily be replaced if they are broken or scratched, but card covers and digipaks are subject to the same wear as record sleeves.

RECORD COLLECTOR'S GRADING READY RECKONER

This Ready Reckoner will help you work out the value of a record in any condition. For example, if you see a disc which is valued at £10 in Mint condition, but which you consider to be in only Very Good condition, then you can consult the Ready Reckoner and find out the appropriate price for the record - in this case, £5. As very few collectors are interested in records in Poor or Bad condition, we consider that any disc worth less than £10 in Mint condition is effectively worthless in Poor or Bad condition.

MINT	EX	VG	Good	Fair	Poor	Bad
1,000	800	500	300	150	80	25
500	400	250	150	75	40	12
300	240	150	90	45	25	8
250	200	125	75	38	20	6
200	160	100	60	30	15	5
150	120	75	45	25	13	4
125	100	60	38	18	12	3
100	80	50	30	15	8	2.50
75	60	35	22	10	6	2
50	40	25	15	8	4	1.50
40	32	20	12	6	3	1
30	25	15	9	4.50	2.50	-
25	20	12	7.50	3.50	2	-
22	18	11	6.50	3	1.75	-
20	16	10	6	2.50	1.50	-
15	12	8	4.50	2	1	-
12	10	6	3.50	1.75	0.75	-
10	8	5	3	1.50	-	-
8	6	4	2.50	1	-	-
7	5	3.50	2	0.75	-	-
6	4.50	3	1.75	-	-	-
5	4	2.50	1.50	-	-	-
4	3.25	2	1.25	-	-	-
3	2.50	1.50	1	-	-	-
2	1.75	1	-	-	-	-

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Steve Hogarth (left), Steve Rothery (right), with Andy Rawll (centre)

SCRIPT FOR COVID FEARS

Prog veterans hit the stage before Covid passes kicked in during December in England

Marillion
London Hammersmith Eventim Apollo
26-27/11/21

Astonishingly, it was some 28 years since Marillion last trod these boards, and their two-night affair – one seated, one standing – saw them focus on their three decades-plus Hogarth era. H's luscious voice filled the air with dynamic melodrama, King seeing him add six-string to the soaring, dramatic work of guitarist Steve Rothery. Easter was delivered with panache, and surprises came in the rarely-aired No One Can and You're Gone. Upcoming three-part epic, Be Hard On Yourself, showcased the band's dexterous skills, notably Pete Trewavas' solid bass, Mark Kelly's layered keys, and the subtlety of drummer Ian Mosley. Emotional closing masterpiece, Neverland, preceded encores including a sublime Afraid Of Sunlight, Made Again, and the gargantuan The Leavers. The following evening saw the throng in fine voice on opener, Sounds That Can't Be Made, while Berlin and Splintering Heart were additions that kept the die-hards ecstatic. *Mark Taylor*

Andy Rawll backstage with Mark Kelly of Marillion

Q&A

What was it like being back after nearly two years?

The audience reaction's been fantastic every night. The weird thing is that we don't see anybody. We hardly even have contact with our crew. But it's been a pleasure to get out and play. It was still a bit touch-and-go up to the week before the tour, but it all worked out in the end and everybody stayed healthy.

You couldn't get insurance for the tour?

That's right. We got people to pledge money to provide the necessary cover and, in return, we offered some 'money can't buy' prizes. I'm very pleased to say that we'll be returning all of it after the final show.

You live-streamed the Hammersmith show, too.

Yes, with 10 cameras, all professionally done. We got Tim Sidwell, who's done lots of movies for us over the years, and he organised the whole thing. We changed the set every night, and we've got around 10 songs that we've been swapping in and out. When we got to London, we had sufficiently different sets for fans that came on the two nights. And it was almost 40 years to the day since I joined the band. My first gig was the Cambridge Great Northern Pub, 1 December 1981.

You're promoting* An Hour Before It's Dark*, which is out in March.

Yes, we played Be Hard On Yourself from the album on this tour. There are two or three better songs on the album, but we can't do it all. It's got a lot more energy to it and a little more power than *FEAR*.

Paul Weller
Bath Forum
17/11/21

Weller, in black suit, treated us to 150 minutes of stunning renditions of the old and new. My Ever-Changing Moods opened beautifully, the band's delight at being in front of an audience obvious. Weller's latest, *Fat Pop*, was showcased with the catchy Shades Of Blue and poetic Still Glides The Stream. Great songs like Saturn's Pattern and Hung Up were powerfully performed to enthusiastic reaction. And while the stage was littered with personnel, you couldn't take your eyes off the grey-haired Weller, who continues to move forward musically. But he also took us back to the days of The Jam, with a blistering That's Entertainment and A Town Called Malice. A tremendous night. *Ian Templeton*

Average White Band
Guildford G Live
17/11/21

A sell-out *Person To Person* concert rescheduled from May 2020 featured AWB's unique mixture of foot-grooving R&B, funk and soul. Co-founding lead singer Alan Gorrie and guitarist Onnie McIntyre led the band through their latest, including soul gems, Work To Do, You Got It and the title track, before an improvised take on classic, Pick Up The Pieces. Fred Vigdor and Cliff Lyons provided a super sax act, supported by the tingling vocals of Brent Carter and, after a short intermission, they resumed with catalogue masterpieces such as Cut The Cake, Queen Of My Soul and Walk On By, finishing with 80s hit, Let's Go Round Again. A knock-out evening. *Pete Rand*

Kenny Wayne Shepherd
Ridgefield Playhouse, Connecticut
21/11/21

Beneath an enormous plectrum bearing his initials, Shepherd leaned in with 2019's Woman Like You. The blues-rock True Lies and Heat Of The Sun showcased his highly rhythmic playing, and his new horn section complemented the likes of Buffalo Springfield's Mr Soul. Later, they dialled up Elmore James' I Can't Hold Out, Fleetwood Mac's Oh Well, and an epic take on Joe Walsh's Turn To Stone. Noah Hunt's voice has always been the unit's secret weapon, spotlighted on Blue On Black. Chris Layton of Double Trouble kept perfect time, and KWS played Hendrix's psychedelic Strat (upside down) on an incendiary, closing Voodoo Chile. *Christopher Walsh*

Pigs, Pigs, Pigs, Pigs, Pigs, Pigs, Pigs
Bristol Marble Factory
24/11/21

The Newcastle five-piece brought their aggressive style of heavy metal/psych-rock, though two of them forgot their shoes! Energetic moshing erupted, spurred on by frontman, Matthew Baty, who delivered a passionate 90 minutes of strong vocals and hilarious anecdotes. When one eager fan exclaimed, "Crocodile Shoes!", Baty gleefully took responsibility and Jimmy Nail was duly appreciated. The set also included fan favourites such as GNT, Reducer and Rubbernecker, along with a bunch of newer material. Before closing, bassist, John-Michael Hedley, pondered, "For six days, would you rather be sellotaped to Noel Edmonds' back, or console a crying Ross Kemp?" A surreal way to end. *Ian Templeton*

The Offspring
Birmingham Resorts World Arena
24/11/21

The Offspring proved that they can still sweat and shred like it's the 90s, as they ripped into Staring At The Sun for a crowd of ageing punks. Humorous banter between guitarist Noodles and vocalist Dexter kept up the merriment, as fans crowd-surfed and headbanged while screaming lyrics to hits such as Want You Bad, Hit That, Pretty Fly (For A White Guy) and (Can't Get My) Head Around You. Everyone rocked out to newer tracks, too, while, breaking up the raucous pop-punk energy, Noodles showcased his guitar skills with riffs including Black Sabbath's Paranoid and Iron Maiden's The Trooper. Dexter Holland also treated fans to a heartfelt piano solo on Gone Away, before the closing Self Esteem. *Emily MacNevin*

credit: (Marillion) Robert Sutton

The Offspring: still pretty fly

Credit: (The Offspring) Tijs Van Leur, @tijsvl

The Charlatans
Bristol O2 Academy
26/11/21
An exuberant performance by a rejuvenated band saw Tim Burgess gyrating for 90 minutes and Martin Blunt smiling! With a greatest hits in the shops, it was all favourites, and then some. Can't Get Out Of Bed preceded mid-set highs, The Only One I Know and Just When You're Thinking Things Over. The marvellous North Country Boy and One To Another were effortlessly rolled out before the final crescendo of Sproston Green. Burgess disappeared mid-song and the band, driven as they were all night by Wurlitzer maestro, Tony Rogers, played out in groove-laden, hypnotic style. The visuals were suitably psychedelic, including old footage of lost band mates, Rob Collins and Jon Brookes. Poignant, but never maudlin, Burgess remains a Peter Pan force of nature, and The Charlatans show no sign of waning. *Ian Templeton*

Zoot Money's Big Roll Band
London Barnes Bull's Head
25/11/21
An evening with the R&B keyboard king saw the good times roll. From Chuck Berry's Sweet Little Rock'n'Roller, to Sonny Terry & Brownie McGhee's I Was Born With The Blues, through Alexis Korner, John Lee Hooker and more, it was non-stop. Who could fail with a six-piece band featuring pianist Al Kirtley (part of the original 1961 Big Roll crew), alto-sax giant, John Altman (arranger for Bond epic, *No Time To Die*), and ex-Van Morrison guitarist Ronnie Johnson. Add guest, soundtrack composer/pianist, Kenny Clayton, and a Zoot duet with daughter Alex Clayton-Black on Cole Porter's All Of You, and you couldn't ask for much more. Except the unbeatable Barefootin', with Altman sax solo, and finale signature tune, Big Time Operator. Irrepressible. *Nick Dalton*

John Murry
London Islington Grace
21/11/21
Where Murry differs from contemporaries John Grant or Bonnie 'Prince' Billy is that, as well as a classy songwriter, he's a thrilling electric guitarist. Touring *The Stars Are God's Bullet Holes*, his power-trio of drummer Johnny Boyle (Marianne Faithfull) and bassist Ellen O'Reilly helped him flesh out largely reflective songs with squally, wild, effects-driven guitar. The packed crowd was riveted by his unsettling stage presence, jerking convulsively, then drifting into absent-minded dance routines, creating an atmosphere where everything seems about to fall apart, but somehow doesn't. Highlights included his signature song, Oscar Wilde, his extraordinary cover of Duran Duran's Ordinary World, and the solo climax of Little Colored Balloons. Add in beautiful support from Mostar Diving Club and it was an entrancing evening. *Oliver Gray*

Curse Of Lono
London Electrowerkz
1/12/21
From electro-charged pedal steel to a humming throb echoing in the drums, this was a triumphant launch of *People In Cars* – blisteringly restrained, disjointed Americana, mixed with subtle, beautiful electronica. Frontman guitarist Felix Bechtolsheimer sang in brooding, Cohen-esque fashion on the new Steppin' Out, Let Your Love Rain Down On Me and So Damn Beautiful, all quivering amid a haze that swung from gunfighter ballads to German synth pioneers. Inspired Joe Harvey-Whyte swept from pedal steel to guitar, with sound effects, drummer Chris Jones nipped from kit to keys, and Carlos De Los Santos (from support act, Neon Islands), joined in on piano. High-points – Don't Take Your Love Away, a duet with Bo Lucas, and new single, radio-friendly singalong, Ursula Andress. *Nick Dalton*

The Stranglers
Valenciennes Le Phénix, France
29/11/21
An emotional night saw The Stranglers' first gig in 21 months, 18 since the loss of Dave Greenfield. Of the *Dark Matters* material aired, This Song and The Last Men On The Moon stood out, beat-laden, taut, progishly quirky. Perennial pleasers, Grip, Peaches and No More Heroes got their quasi-contractual run-out, and Jean-Jacques Burnel translated live-wire Baz Warne's banter for the audience. European Female and La Folie were melodic highlights, while Go Buddy Go is a belter, and Toby Hounsham's first-night nerves didn't appear. He filled DG's boots with aplomb, while drummer Jim Macauley offered rich vocal backing. *Graham Elliott*

Little Simz
Bristol O2 Academy
2/12/21
There's something special about Little Simz. Not just her facility with words – her band's musicianship, and terrific songs. She does everything on her own terms, and it's easy to be knocked out by the way that she delivers with such power and grace. Thriving on the energy of the crowd, she got everyone to sing Bless, Bless, Bless, while Venom was a triumph of delivery and style. Recent hits such as Point And Kill and I Love You, I Hate You smashed it with foot-jangling African beats. She confronts herself with painful honesty, and that shapes many of her songs. From opener, Introvert, to wonderful closer, Woman, everything felt genuine and true. *Ian Templeton*

Wishbone Ash
London Islington Academy
18/11/21
Andy Powell led his band onstage to applause, and the same level of appreciation was palpable throughout a short set. Billed as the *Phoenix Rising* tour, from the first notes of Powell's Flying V on Bona Fide and Enigma, they ran on cruise control, with occasional thrusts of power from their post-2000 releases. Knife-sharp twin-harmony solos between Powell and the impressive Mark Randolph delivered Ash's indelible sonic trademark on classics, Blowin' Free, Throw Down The Sword and Phoenix. A night when the Wishbone phoenix rose gloriously from the ashes of their disrupted 50th anniversary tour. *Paul Davies*

Bernard Butler
Worthing Venue
2/12/21
Butler remains unmoved by the trappings of the music industry, and remains an extraordinary talent, as was abundantly clear from his first solo show for over two decades. The intervening years have matured his voice with some grit, giving songs from his debut a careworn quality. Time has not altered his skill as a guitarist, though. Whether finger-picking an acoustic or wringing howls from his Gibson ES-355, he impressed with an extended solo on Stay and the coda of Autograph. He delved into McAlmont & Butler for dusky, lower-key iterations of Although and Yes, while debuting Suede's The Wild Ones, his solo version brittle and poignant. The Next Life saw not a dry eye in the house and marked the first step to his embracing his legacy. *Wesley Doyle*

Sweet
London Islington Assembly Hall
28/11/21
Unfairly tarred as glam-rockers, Sweet have more than a few feathers in their cap. From their defining 70s hits to eventual evolution as a melodic heavy rock band, their set displayed a dramatic sweep across their long career. With the lights down, Action bellowed out as Sweet opened, following a cover of Russ Ballard's Back In The New York Groove. But it was the epic, The Six Teens, that blitzed the room. Thereafter, the 70s hits poured out like solid gold, as Hellraiser, Wig-Wam Bam/Little Willy, Teenage Rampage, Fox On The Run, Blockbuster and closer, Ballroom Blitz, ensured that Christmas came early for everyone. *Paul Davies*

Steve Harley & Cockney Rebel
London Shepherd's Bush O2 Empire
5/12/21
Harley's eloquent, on-the-edge shows always mix later material and early crowd-pleasers, never failing to impress. The first set was his five-piece, featuring original drummer, Stuart Elliott, plus keyboardist James Lascelles (ex-Global Village Trucking Company) and violinist, Barry Wickens, offering Judy Teen and the dreamy Coast Of Amalfi. Set Two was a trio – Wickens on double-bass/Spanish guitar – for Absolute Beginners, and more. Next, the line-ups merged, with, at times, three acoustic guitars in harmony, as per the beautiful Best Years Of Our Lives. The climax of two hours-plus was a 10-minute Sebastian, sawed bass and Lascelles on quasi-classical piano, before a joyous, singalong encore of Make Me Smile (Come Up And See Me). *Nick Dalton*

Moses Boyd
London St John Hackney
13/11/21
An atmosphere akin to a pretension convention hung heavy over the evening's musical proceedings, as Moses Boyd and his assorted group of players tried in vain to gel, due mainly to the unforgiving acoustics of the cavernous church. They led to a disjointed performance from an otherwise talented band, Boyd bravely commanding proceedings from behind his skins, changing up the tempo and driving the music forward, to keep the uber-hip throng dancing. He's in the vanguard of a new generation of jazz pioneers, but a more conducive venue would enable his ensemble to shine. *Paul Davies*

Saving Grace
Dorking Halls
9/12/21
You may not expect at an evening with Robert Plant to savour the musical equivalent of a sawdust-floored, revivalist tent-meeting. But on the first night of his pre-Christmas tour, the co-vocalist of Saving Grace delivered 90 minutes of exquisitely-performed American spirituals and joyful roots music. With three superb multi-instrumentalists – Tony Kelsey, Matt Worley, Oli Jefferson, on mandolin, guitars and percussion, respectively – they drew on spirituals and gospel blues rooted in the 18th and 19th century Celtic migration to the Appalachians and Tennessee. With his vocal foil, Suzi Dian, they complemented each other's harmonies and duets beautifully. Highlights included Gospel Plough, Ralph Stanley's Two Coats, Pops Staples' Move Along Train, plus songs by Donovan (Season Of The Witch), Richard Thompson (House Of Cards), Los Lobos (Angel Dance), and Moby Grape's It's A Beautiful Day Today. Four songs were from Robert's *Band Of Joy*, and there were lines from In My Time Of Dying. But it was the a cappella encore of And We Bid You Goodnight that got all on their feet. Saving Grace? Amazing Grace! *James Tweed*

Send your live reviews to tim.jones@metropolis.co.uk

Gig Guide

Now Booking

Check with venues to see if gigs are still on, postponed or cancelled

The Blues Band **February** (5) London Blackheath Halls (19) Broadstairs Pavilion

Eliza & Martin Carthy **February** (4) Cardiff Acapela Studios **March** (12) London King's Cross King's Place (18) Otley Courthouse (19) Bradford-On-Avon WMCL (20) Ramsgate Music Hall **May** (29) Hailsham Pavilion (30) Colchester Arts Centre **June** (4) Portsoy Town Hall

Ex-Mansun's **Paul Draper** **February** (27) Oxford O_2 Academy 2 (28) Reading Sub89 **March** (1) Chester Live Rooms (2) Leeds Brudenell (4) Aberdeen Tunnels (5) Glasgow King Tut's (6) Birmingham O_2 Institute 2 (8) Norwich Waterfront (9) Manchester Gorilla (10) Hull Social (11) Sheffield Leadmill (12) Newcastle St Dom's (14) Cardiff Globe (15) Exeter Phoenix (16) Bristol Fleece (17) Leicester O_2 Academy 2 (18) Bedford Esquires (20) Bournemouth Old Fire Station (21) Portsmouth Wedgewood Rooms (22) Brighton Komedia (23) London Islington Assembly Hall

Fairport Convention **January** (28) Belfast Black Box **February** (2) Tewkesbury Roses Theatre (3) Exeter Corn Exchange (4) Swansea Taliesin Theatre (5) Bath Forum (6) Winchester Theatre Royal (8) Solihull Core (9) Lincoln New Theatre Royal (10) Stockton-on-Tees ARC (11) Leeds City Varieties Music Hall (12) Bridlington Spa Centre (13) Manchester RNCM (15) Canterbury Colyer-Fergusson Hall (16) Bexhill De La Warr Pavilion (17) Worthing Connaught (18) London Islington Union Chapel (19) East Grinstead Chequer Mead (20) Loughborough Town Hall (22) Wavendon Stables (23) Peterborough Key Theatre (24) St Albans Arena (25) Wimborne Tivoli (26) Farnham Maltings (27) Bury St Edmunds Apex **March** (1) Walsall Arena (2) Whitley Bay Playhouse (3) Morecambe Platform (4) Southport Atkinson Theatre (5) Buxton Arts Centre

Jim Jones All Stars **February** (25) London King's Cross Lexington (26) Hebden Bridge Trades Club (27) Leighton Buzzard Crooked Crow **March** (12) Bedford Esquires

Seth Lakeman **February** (3) Truro Old Bakery Studios (4) Fareham Ashcroft Arts Centre (5) Ashford Revelation (6) Tunbridge Wells Trinity Theatre (7) Lincoln Platform (8) Chester Live Rooms (9) Wolverhampton Newhampton Arts Centre (11) Settle Victoria Hall (12) Gloucester Guildhall (13) Plymouth Box **August** (28) Cottingham Civic Hall

Napalm Death **February** (9) Manchester Club Academy (10) Glasgow Classic Grand (11) Buckley Tivoli (12) Birmingham *Hammerfest* (13) London Camden Electric Ballroom

Queen Extravaganza **January** (27) Cardiff St David's Hall (29) Plymouth Pavilions (30) Southampton Mayflower (31) Oxford New Theatre **February** (1) Leicester De Montfort Hall (3) Llandudno Venue Cymru (4) Bradford St George's Hall (5) Nottingham RCH (7) Liverpool Philharmonic Hall (8) Southend Cliffs Pavilion (9) Cambridge Corn Exchange (11) Stockton Globe (12) Newcastle O_2 City Hall (13) Salford Lowry (15) Glasgow Armadillo (16) Aberdeen Music Hall (17) Edinburgh Usher Hall (19) Stoke Hanley Victoria Hall (20) Hull Bonus Arena (21) Sheffield City Hall

Henry Rollins **February** (18) Bexhill-on-Sea De La Warr Pavilion (19) Buxton Opera House (20) London Palladium (21) Cardiff Tramshed (22) Bath Komedia (23) Whitley Bay Playhouse (24) Nottingham Albert Hall (25) Cambridge Corn Exchange (26) Birmingham Town Hall (27) Liverpool Grand Central Hall (28) Manchester Bridgewater Hall

Rolo Tomassi **February** (21) Nottingham Rescue Rooms (22) Manchester Club Academy (23) Bristol Fleece (24) London Oval Space

TOUR NEWS

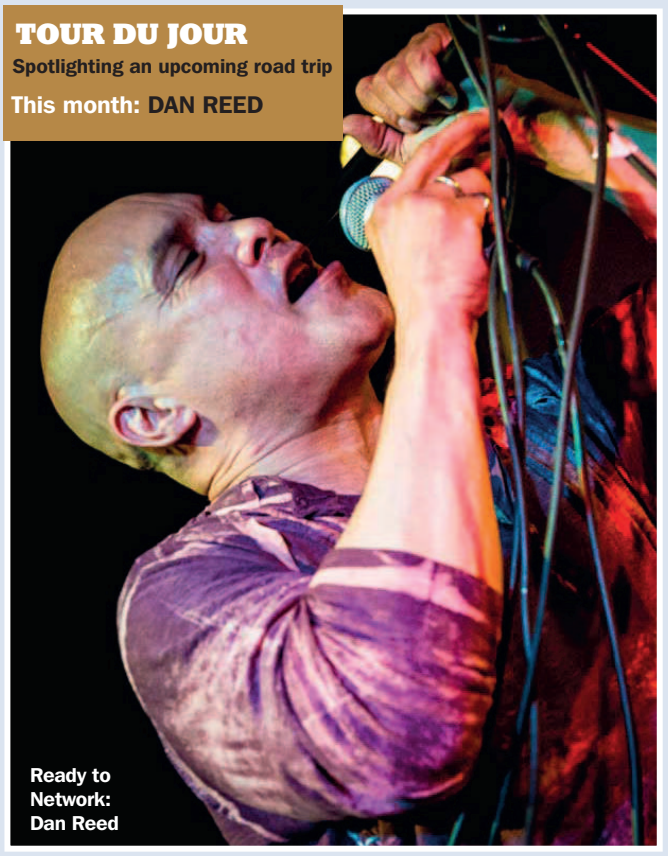
London: **The Long Ryders**, 28-29 January, **Colosseum**, 25 August, Chelsea Under The Bridge. ■ **Cameo**, Greenwich Magazine, 16 July. ■ **Marc O**, Rough Trade East, 2 February. ■ **The Animals**, 27 January, **Nine Below Zero**, **Downliners Sect**, 28 January, **Russ Ballard**, 10 February, **The Chords**, 19 February, 100 Club. ■ **The Primitives**, 229, 30 June. ■ **Roger Eno**, 14 May, **Isobel Waller-Bridge**, 18 May, Queen Elizabeth Hall Purcell Room. ■ **Stone Foundation**, Camden Koko, 22 November. ■ Ex-JJ72's **Hilary Woods**, Dalston Café Oto, 22 May. ■ **Lee Fields**, Islington Assembly Hall, 4 March. ■ **The Beach Boys**, Royal Albert Hall, 24 June. ■ **Kat Von D**, Kentish Town O_2 Forum, 2 May. ■ **Tiësto**, Brixton O_2 Academy, 3 February. ■ **Carly Rae Jepson**, 11 July, **John Legend**, 16 July, Somerset House. ■ **Dirty Pretty Things**, Camden Electric Ballroom, 24 March. ■ **John Scofield**, Cadogan Hall, 22 May. ■ *Also:* **Nightwish**, Birmingham Resorts World, 22 November. ■ **Becky Hill**, Birmingham Sunflower Lounge, 28 January. ■ **Enter Shikari**, Hitchin Club 85, 27 January. ■ **Bastille**, Holmfirth Picturedrome, 27 January. ■ **Jan Akkerman**, Fletching Trading Boundaries, 11-13 March. ■ **Stereophonics**, Cardiff Principality Stadium, 17-18 June.

For more tours/gig news see www.recordcollectormag.com/latestnews.

TOUR DU JOUR

Spotlighting an upcoming road trip

This month: DAN REED



Ready to Network: Dan Reed

How have you been preparing for the tour?
Our keyboardist/producer, Rob Daiker, has been prepping all the samples and sounds that he'll be performing on the songs from the new album. The band will get together for two days in Sweden before the tour starts, to rehearse.

Do you have any pre-/post-show routines as a band?
We always sing three-part harmonies backstage. We also make sure that we get off of our electronic devices at least 30 minutes before showtime, so that we can get in the headspace of what we're about to do. Post-show, we always come out and visit the audience at the merchandise tables, take photos, and talk with those people who're kind enough to stick around.

Will there be any unusual merchandise on sale?
Beautiful box sets, coloured vinyl, a deck of *Let's Hear It For The King* playing cards, and a really vibey hoodie with new DRN logos – our first deviation since our inception.

Will you be playing any songs that you rarely perform?
Yes, The Heat. We only played it a few times in the 90s.

Will the setlist change much?
You never know. Sometimes we jam a cover on the bus or just wing an old track due to someone shouting it from the audience. We like to take risks, and it's good to add some variety, to keep us on our toes.

Are there any venues that you're particularly looking forward to?
I enjoy more working-class towns. The audiences always seem to rock just a little bit harder.

Will you check out your tour support acts?
We always check out our supports. They're usually on the bill because we like their music, and there's no better way to know a band's music than to see them play live. We also like to have support bands that can potentially kick our asses! It reminds us to stay hungry and to give our set hell.

Will you be recording any shows for CD or DVD?
No, but it'll happen one day – I'm just not sure when.

Do you go to shows yourself?
I really enjoy gigs. It's communal, uplifting and healing. The last show that blew my mind was John Mayer, in London, before Covid. I booked tickets, flights and a hotel, and he sings beautifully, plays the guitar like a master, and the musicianship in his band is next-level.

Do you have an amusing backstage tale?
When we toured with The Rolling Stones, I was once summoned backstage by Mick Jagger's righthand man. When I got to Mick's huge dressing room, he left Mick and I alone. After about a minute, Mick came up to me, looked at my recently shaved head and said, "Hmm. That looks OK on you. I don't think *I* could get away with shaving it all off." Then he smiled, shook my hand, turned, and walked away.

Dan Reed Network play in February at (28) Southampton Engine Rooms March (1) Cardiff Tramshed (3) Nottingham Rock City (4) Manchester Academy 2 (5) Liverpool Grand Central Hall (6) Glasgow Garage (8) Birmingham Mill (9) Leeds Warehouse (10) London Camden Electric Ballroom.

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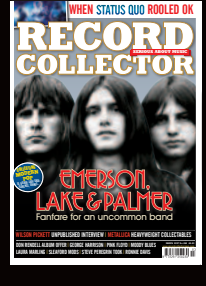

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The Vinyl Frontier – 'Eastbourne's oldest independent record shop, selling new, used and rare/collectable vinyl, is run by former music journalists, DJs & band promoters Chris King and Rhydd Pugh.' **35 Grove Road, Eastbourne, East Sussex BN21 4TT. Tel:** 01323 410313. shop@recordsuk.co.uk, www.recordsuk.co.uk

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The Independent Record Shop, Cheltenham

Shop Of The Month: Zippo Records – Stoke Newington, London

Steve Burniston meets Jim Flanagan and Thurston Moore down at Zippo HQ

One of the many pleasures of record collecting is walking round a corner and finding a great shop. Tucked away in a courtyard near Stoke Newington Church Street, Zippo Records is one such gem. Jim Flanagan describes the set-up as a collaboration within a space. Flanagan runs Zippo Records, while from the same premises, Sonic Youth founder member Thurston Moore runs The Ecstatic Peace Library with his life and creative partner, Eva Prinz. This collaboration has created a compelling and successful blend. Flanagan has developed an extensive musical range in the shop while also curating a fabulous line in vintage band T-shirts. (There's a family tradition here: Jim's dad, Pete, originally had record shops in south London and the West End. He also set up the Zippo Records label umbrella.)

'Deth becomes them: Flanagan (left) and Moore

Bolt 45s: Zippo Records' striking front courtyard

In addition to a lengthy, distinguished artistic career, Moore is a knowledgeable and dedicated record collector. Having lived in London for around 10 years he knows plenty about his adopted city's collecting scene.

Thurston, Jim and I discussed all this and more as we sat outside Zippo on a beautiful, blustery October afternoon. We began with some history. Moore explained that, while one of his great loves is record and book fairs, he'd been wondering if the area could have its own second-hand record shop. Moore knew Jim and Pete Flanagan as regulars on the collecting scene, but it took a summit in a pub and some dynamic input from Eva Prinz to get Zippo's original pop-up premises in Stoke Newington. However, Zippo's time there proved relatively short-lived.

But just when a crestfallen Moore and his good friend, music journalist Edwin Pouncey (aka artist Savage Pencil), were discussing how the Stoke Newington record shop dream was falling apart, the owner of Bolt Motorcycles offered the use of a space adjacent to that business, in a courtyard in Bouverie Road. Just off the main drag, close to the bustle of Stoke Newington Church Street, it's an atmospheric setting.

Flanagan sees the location as a real benefit. "We're a bit tucked away so people find it quite gratifying when they find it, organically," he says. As Moore puts it: "It's definitely a destination zone."

For a comparatively compact place, Zippo has a vast spread of pre-owned records across several genres, along with vintage T-shirts, posters and much more. I saw plenty of eye-catching records, including a good selection of Japanese pressings such as Devo and even Lou Reed's *Metal Machine Music*. There was plenty more in the well-stocked sections, including some early Pere Ubu – always a spirit-lifting sight for this writer – plus stacks of 7" singles. There's also what Moore and Flanagan neatly term "tonnage" – those intriguing boxes of records that we collectors love to dig through. Alongside all this are some titles from The Ecstatic Peace Library, though Moore stresses they don't make a big deal of this. In terms of records, Moore occasionally donates some of his own purchases to Zippo. ("I feel better that way," he says.) And to complete the circle, he sometimes buys records from Zippo.

For so many good record shops, as well as having great music, a successful vibe is often due to the owners' positive outlook, a sense of place and being a magnet for kindred spirits. Zippo has all this. As Moore puts it: "To be in a community of people searching together – that's something you can't replicate in the digital realm." Spoken like a true record collector.

> "We'll always have decent record shops" – Thurston Moore

Talking about Zippo's approach to rarities, as you'd expect Moore and Flanagan recognise the role and importance of collectables. "We don't just specialise in top-tier rarities but we're proud of what we have," says Moore. "And we try to price things fairly." He also relishes the joyous fun to be found in records that are different, quirky but interesting, something *RC* has always tried to salute in our *Diggin' For Gold* features. Moore again: "I like records like that. I don't think the appeal of records is just because of their monetary value, though some of them are, interestingly, as rare as hens' teeth."

As for the future of record shops, Moore and Flanagan remain optimistic: "I think we're always going to have decent record shops," says Moore. "I think there is an obvious interest in record collecting; it could be anything, cassettes, CDs as well as VHS tapes or books."

For Flanagan, the future of record shops is "hopefully somewhere like this, a sort of sense of community. People come here and become mates with us." (Zippo has tea, coffee and even dog biscuits; now that's attention to detail.)

The demographics of the shop customers are interesting. Says Moore, "It's a good mix, usually people in their twenties and thirties," though there is a fair sprinkling of older customers among the loyal regulars. And then there's Bobby Gillespie, whose love of music brings him into the shop, says Moore, hunting down stuff like European 7" picture sleeve singles.

Zippo has a nice line in punk collectables. Moore explains: "It's a real focused interest for Pete, Jim, myself and Edwin. We sort of came out of that scene." As he points out, during punk's blossoming the bands weren't usually looking to create contrived rarities when they issued limited editions. It was often based on what you could afford to release and how big (or small) your audience might be. As Moore says, "If you could sell 200 copies, you were doing pretty good." But it certainly created some amazing rarities, as any punk collector will attest.

Right now, in post-lockdown Moore and Flanagan are enjoying having the premises open again on a regular basis. Looking ahead, there will be record fairs and other events, perhaps utilising the courtyard outside the shop. Flanagan also wants to develop Zippo's online presence, especially on Instagram, while also focusing the website more on the vintage T-shirts and the most interesting records.

Finally, it was time to pack up. As we did, we talked about other things such as Michael Chapman, obi strips and the Sex Pistols, as more and more customers began to appear. Zippo is an inspiring example of how record shops can thrive via commitment, a love of music and a great location. On top of that, Flanagan and Moore's collaboration feels innovative. Zippo is friendly, atmospheric and full of great music, T-shirts, books and other stuff – come on, people, what more do you want from a record shop?

Zippo Records and The Ecstatic Peace Library are at Bolt Motorcycles, 1 Bouverie Road, Stoke Newington, London N16 0AH.

Photos: Zippo Records (Jim and Thurston) Eva Prinz

Wanted Records – 'Established September 2009 in central Bristol, we buy sell and trade quality vinyl LPs and singles from Psych to Reggae to Hip hop. We aim to pay the best prices and have the best stock - No CDs, DVDs, or Chris De Burgh. Mon-Sat 9.30-5.'
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Vinyl Vault – 'We stock rare collectable vinyl and CDs. Prog, psych, folk, reggae, rock & pop.' **6 Cambray Place, Cheltenham, Gloucestershire GL50 1JS.** Tel: 01242 227454.
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Derricks Music – 'Established 1956. We stock all types of music, specialising in Rock, AOR, Metal, Prog and Indie. We are also the main concert ticket outlet in West Wales incorporating Ticketmaster.' **221 Oxford Street, Swansea, West Glamorgan SA1 3BQ.** Tel: 01792 654226. derricks@eurotelemail.net,
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Mudshark Records – 'Mudshark Records stocking new and thousands of second hand vinyl and CD's. Most genres, rock, jazz, psych, punk, reggae, disco, funk.' **128 High Street, Bangor, Gwynedd LL57 1NT.** Tel: 01248 372407/07887535945.

VOD Music – 'Opened February 2009 by Record Fair Organisers 'VOD Music'. Quirky store with Vinyl, CDs, DVDs (most genres) plus merchandise, sleeves and accessories. Open Wed, Fri, Sat, 10.30am-4pm' **28 New Street, Mold, Flintshire, North Wales CH7 1NZ.** Tel: 07904688739.
enquiries@vodmusic.co.uk www.vodmusic.co.uk

VOD Music, Mold, Flintshire

NORTH

Astonishing Sounds – 'Established 1986, selling LPs, CDs, 7/12", EPs, Rock, Punk, Reggae, Hip Hop, Drum & Bass, Soul, Funk. Specialist in dance, new and retro.' **3 Hall Street, Burnley, Lancashire BB11 1QJ.** Tel: 01282 455339 / astonishing.
sounds@googlemail.com

Better Daze – 'Original vinyl-only record shop in the Yorkshire Dales. Thousands of LPs and singles from 50s to 90s, with collections arriving each week. Plus Juke Box hire and a selection of Juke Boxes for sale.' **Zetland Street, Northallerton, North Yorkshire DL6 1NA.** Tel: 01609 781383 / 07852419937.
better.daze@virgin.net / www.betterdaze.co.uk

Five Rise Records – 'Located near the historic 5 rise locks in Bingley, buying and selling new and used vinyl and serving fresh coffee.' **30C Park Road, Bingley, BD16 4JQ.**
Tel: 01274 512867 / Web: www.fiveriserecords.co.uk

Grey 'n' Pink Collectors Records – 'Established for 25 years we specialise in vinyl and CDs: Rock 'n' Roll, 60s, Blues, Folk, Reggae, Indie, New Wave and Punk, to present day Rock and Pop.'
57 Brook Street, Chester CH1 3DZ. Tel: 0124 431 1921.
info@greynpinkrecords.com

Kingbee Records – 'Huge selection of second hand records and CDs. Specialise in Soul, Reggae, Punk, Indie, Jazz, Blues, Sixties, Rock etc on 7" and 12" & LP.' **519 Wilbraham Road, Chorlton-cum-Hardy, Manchester M21 0UF.** Tel: 0161 860 4762.
kingbee.records@yahoo.co.uk / www.kingbeerecords.co.uk

Pear Music Shop – 'CDs, Vinyl, DVDs, Cassettes, Musical instruments and Accessories, LPs, 7", 78's, 45s, 12", excellent ordering service. 30,000 pieces of vinyl and growing.' **24 High Street, Knaresborough, North Yorkshire HG5 0EQ.** Tel: 07903 733730 / 01423 864120.
pcornerwalker@googlemail.com

Replay Records – 'Established in 1999. Stocking new and pre-owned CD's and Records. Shop open – Tues-Sat 9.30–5.30.'
62-64 Freeman Street, Grimsby DN32 7AG. Tel: 01472 351125. / replay-records@btconnect.com

Reflex – 'Classic indie high-street store, catering to all musical tastes, fads & fashions. Fully geared up online with worldwide mail-order. Specialist in new release vinyl on 7" and LP.' **23 Nun Street, Newcastle NE1 5AG**. Tel: 01912 603246. / Alan@reflexcd.co.uk / www.reflexcd.co.uk

RPM Discs– 'A traditional record shop specialising in quality value for money second hand vinyl. CDs and new vinyl also stocked. Home to one of the UKs largest singles only on-line shops.
7A The Shop, Front Street, Wingate, County Durham, TS28 5AA. Tel: 07711 450045 / sales@rpmdiscs.co.uk
www.rpmdiscs.co.uk / www.45rpmdiscs.co.uk

Rubber Soul Records - 'Run by a life-long Record Collector, selling most genres in store. Sell your individual records, vinyl collections or pop memorabilia quickly and easily. Ex cash paid. Please get in touch.'
19 Marsh Street South, Hanley, Stoke-On-Trent, ST1 1JA.
Tel: 07986 729197 / Email: rubbersoulrecords@hotmail.co.uk

Skeleton Records – 'Established in 1971, we carry over 150,000 new and used LPs, singles, CDs, tapes, videos and DVDs. All types of music catered for – we buy your unwanted vinyl, CDs, DVDs.' **11 Oxton Road, Birkenhead, Merseyside CH41 2QQ.** Tel: 0151 6539 003. skrecs@hotmail.co.uk / www.skeletonrecords.co.uk

Spinning Discs Sheffield – 'An independent record shop where music lovers can meet, relax, drink coffee and browse new, reissue and select second hand vinyl in a friendly community environment.'
55 Chesterfield Road, Meersbrook, Sheffield S8 0RL.
Tel: 07521 450111. contact@spinningdiscsheffield.co.uk
www.spinningdiscssheffield.co.uk

The Musical Box– 'Liverpool's oldest record shop since 1947, owned by a family business spanning four generations. We take pride in our longevity and extensive history, having been featured in several TV programmes and documentaries. We are renowned for being a 'hidden gem' and specialise in new old vinyl LPs, 7" singles, CDs, 78s & cassettes. **457 West Derby Road, Tuebrook, Liverpool L6 4BL** / Tel: 01512633845.
musicalbox@hotmail.co.uk
www.instagram.com/themusicalboxrecordshop
www.facebook.com/themusicalboxrecordshop

TNT Records Ltd – Independent vinyl record shop in the Lake District, supplying all genres and open 7 days. New releases and new reissues including limited edition. Music merchandise and listening rooms available. **86 Duke Street, Barrow in Furness, Cumbria, LA14 1RD.** Tel: 07428171256. info@tntrecords.co.uk

Vinyl Guru – 'New, Used, Rare & Collectible Vinyl from £1. David Bowie Specialist, Video Game Soundtracks & Electronic Music, Art Prints & Frames, Books, Hifi including Turntables, Styli & huge range of accessories.' **69 Westgate Road, Newcastle upon Tyne NE1 1SG.** Tel: 0191 242 0430. info@vinylguru.co.uk,
www.vinylguru.co.uk

Vinyl Tap – 'New & Used, Vinyl & Cds. New Releases, Indies Exclusives, Dinked Editions. Over 150,000 items in stock online and available in store. Can't find in the shop, please ask'
42 John William Street, Huddersfield, HD1 1ER.
01484 845999. www.vinyltap.co.uk

NORTHERN IRELAND

Abbazappa Record Shop – All genres, mostly new & sealed vinyl, CD, books, cassettes, 4000+ classic / vintage titles in DVDs. 20,000+ vinyl LPs and 1000s of 45s. 1500+ online and listing everyday at https://www.discogs.com/seller/Abbazappa/profile Facebook Abbazappa Record Shop.
Palace Street, Derry BT48 6PS. Tel: 07731360234.
benallen7@hotmail.com

Boneyard Records – Stockists of new and used vinyl. Blues, soul, jazz, country, folk, reggae and indie. Also a selection of guitars, strings and record players. **27-29 Market Street Arcade, Omagh, County Tyrone BT78 1EE** Tel: 07765 788591.
Email: johnniemullin@hotmail.co.uk

Boneyard Records, Omagh

OVERSEAS

Nostalgipalatset / Trash Palace – 'Sweden's BIGGEST store for VINYL! We specialise in collectable rock, progressive, indie, jazz, blues, soul, reggae etc. Also Scandinavia´s No 1 stockist of RARE metal & punk. Even a wide range of pop memorabilia like posters, magazines etc." Open Mo-Fri 11am-7pm, Sat-Sun 11am-3pm.'
Sankt Eriksgatan 101, 11331 Stockholm, Sweden.
Tel: (+46)8340061 info@nostalgipalatset.com,
www.nostalgipalatset.com

Vinylucky – 'Singapore's premier location for fine quality, hard-to-find LPs, 12" singles, new/vintage/pre-owned in top condition. At least 13,500 LPs/12" in-stock. Weekly new arrivals. "A PLACE WHERE GREAT MUSIC LIVES!" "THE GOLD STANDARD IN VINYL RECORDS".'
No. 1 Coleman Street, The Adelphi, Unit #B1-42, Singapore 179803. Tel: +65-6336-9071.
vinylucky@hotmail.com
http://vinylucky.blogspot.com

Gibert Joseph Musique – 'Biggest independent records shop from France for more than 35 years.' **34 Boulevard Saint Michel, 75006 Paris, France.** Gibertjoseph.com Tel: +33 44 41 88 53.
Email: philippe.marie@gibertjoseph.com

Lost Padre Records – 'A record shop specialising in vintage LPs and 45s. We have a great love for garage rock, psych, soul, punk, funk, the music of New Mexico and esoteric recordings from the world over.'
Tel: +1 505 310 6389
Email: lostpadrerecords@gmail.com

Hiss & Crackle Records – 'Local indie releases, Australian + imports. Stocking new & pre-loved records, CDs, tapes, books/zines and more! + live music with an in-store stage!'
Shop 5/117 Nelson Street Wallsend, NSW, Australia 2287
Tel: +61 40010583 / Email: mitchel@hissandcrackle.com
www.hissandcrackle.com

Hot Stuff AB – 'Southern Sweden´s leading shop for collectable records & ephemera. 50.000+ items of second hand, "new" limited editions and inhouse labels. Bank vault with high end collectables and wide range of vinyls in almost any genre. If you travel a long way, we even got special deals for hotels.'
Norra Esplanaden 5, Almhult, Sweden 34330.
Tel: +46 476 10449 - www.hotstuff.se

Hot Stuff AB, Almhult, Sweden

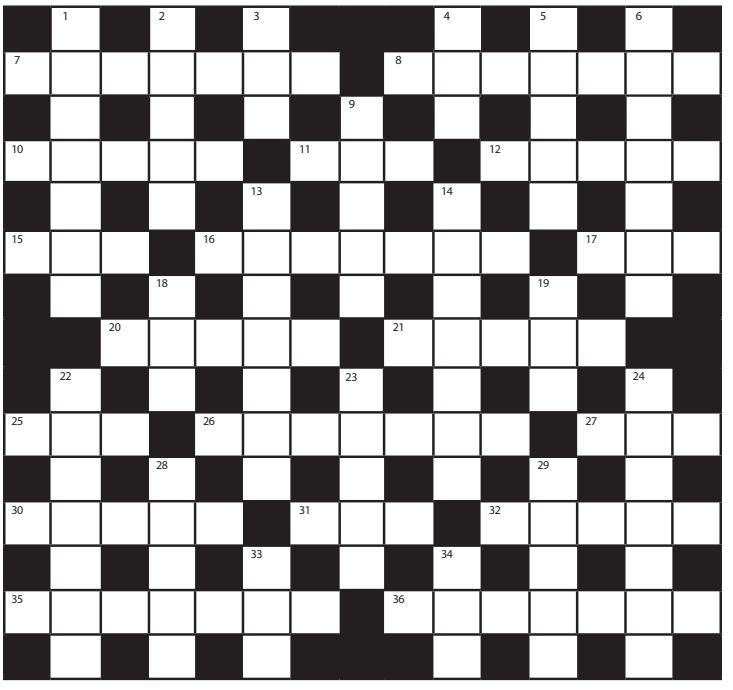
Crossword & Competitions

ACROSS

7) 7 _ (7)
8) _ _ *Main Street* (5,2)
10) Michael Gira's band (5)
11) The Saints _ Coming (3)
12) *Smiley* _ (5)
15) Operation _ (3)
16) *Bridges To* _ (7)
17) _ Love (3)
20) Bobby _ (5)
21) Kentucky Touch & Go band (5)
25) _ The Jewels (3)
26) *Dancing On The* _ (7)
27) _ A Little Tenderness (3)
30) _ Me Down (5)
31) Run _ (1,1,1)
32) Nashville _ (5)
35) _ *The International Space Station Concert*... (7)
36) Kenny Rogers 1978 LP, *The* _ (7)

DOWN

1) Late 70s genre (3,4)
2) _ Five (5)
3) *Just* _ *Life* (3)
4) Small _ (3)
5) _ It On The Boogie (5)
6) _ Stones (7)
9) *The Days Of* _ (5)
13) Rockaway Beach ride hitchers (7)
14) _ For Soup (7)
18) _ Or Nothing (3)
19) Adam_ (3)
22) _ Spear (7)
23) *A New* _ (5)
24) *Best* _ *Chicken In Town* (7)
28) St Vincent 2009 LP (5)
29) Extra-fast Judas Priest LP (5)
33) _ Garfunkel (3)
34) Steely _ (3)



JON SAVAGE'S 1977-79

The seventh in the series of Ace Records/Jon Savage compilations reaches 1977-79. Here are 46 tracks of punk, post-punk, early UK electronica, synth, dub, new wave and unique one-offs all superbly packaged in this two-disc CD set. Featuring: The Damned, Prince Far I, Generation X, Human League, ACR, Tubeway Army, Suicide, Buzzcocks, X-Ray Spex, The Slits, Joe Gibbs, Brian Eno, Cabaret Voltaire, The Boys, Iggy Pop... To be in with a chance of winning one of three copies, please tell us the name of the shop London punk scene prime-mover Don Letts managed in the mid-70s: a) ACME Attractions, b) Rough Trade, c) Daddy Cool.

TUNETABLES FLIGHTCASE

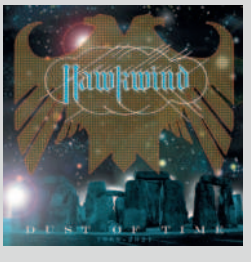
What's cooler than having a tour-grade flightcase in your room? Having a handcrafted tour-grade flightcase fashioned to store and display records, that's what! New UK company Tunetables have launched an impressive brand – take a look over at www.tunetables.co.uk. We are offering you the chance to win a vinyl storage case from their range (RRP £600). Due to the high price tag, we will be running this competition over consecutive issues, so make a note of this month's clue word and check in again next month for the next clue. This month's clue word is: 'Band'.

STIFF MERCH

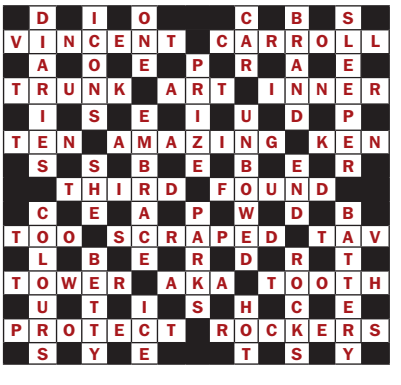
As we all know Stiff Records emerged on the UK music scene in 1976, driven by its innate ability to spot potential where the major record companies feared to tread. The label's debut single – Nick Lowe's So It Goes – was released that August and was soon followed by the UK's first punk single, New Rose by The Damned. Not content with just putting out cool records they all also had a cool graphics, which are now on their new merch range – take a look over at www.ifitaintstiff.com. To be in with a chance of winning a grey T-shirt (please include your T-shirt size), mug and bag, please tell us the catalogue number of Nick Lowe's So It Goes 7".

HAWKWIND BOX SET

Our February issue cover stars unleash a space-and-time-defining 6CD set via Cherry Red/Atomhenge (you may well have noticed the five star review in *RC* 527). *Dust Of Time* celebrates Hawkwind's career of over 50 years and gathers together 81 tracks of musical highlights from classic 70s albums like *In Search Of Space, Space Ritual and Warrior At The Edge Of Time* through the 80s and 90s right up to more recent offerings. Comes with extensive notes, book and poster. To be in with a chance of winning, please complete and submit this month's crossword.



JANUARY Solution



CHRISTMAS WINNERS
PRECIOUS INDIE: Max Underwood, Joe Mostyn
GUS DUDGEON: Colin Murtagh
FISHHEADS: Ian Roper
PHILLY SOUL: Pete Stait

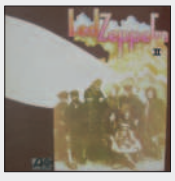
All entries **with your address** to **rccompetitions@metropolis.co.uk** or to Record Collector Competitions, 7th Floor, Vantage London, Great West Road, London, TW8 9AG, by 23 February, unless otherwise stated. Only enter once per competition – if submitting via post please include your phone number.

BIRTH! SCHOOL! WORK! DEATH!

Producer/musician Youth... on the soundtrack to his life

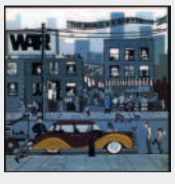
The Beatles ***Sgt Pepper's Lonely Hearts Club Band*** (Parlophone PMC 7027, LP, UK, 1967) **£150**

My musical starting point. I remember my father bringing the album home, I was six or seven, and I cut up the insert and stuck the different pieces on my jumper for school, which I thought was the coolest thing. Everything is great about it: the innovation, the imagination, the fact they pretended to be another band, even that they begin it with *Sgt Pepper's* and end it with a reprise of the song. It really reflects that time, the whole summer of love; you listen and you can instantly smell the incense and hear the sitars.



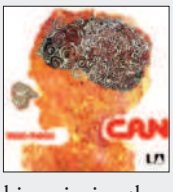
Led Zeppelin ***Led Zeppelin II*** (Atlantic 588198, LP, UK, 1969) **£500**

Led Zeppelin made me want to be in a band and make music. I was captivated by the dynamics, the quiet and loud, the hard and soft. Every time I am producing or playing in a band I always imagine I am playing with Jimmy Page and that makes me feel good. He set a very high bar. He has this effortless, relaxed, lazy style but he is also always totally on point, and getting that weird juxtaposition is what I aspire to. There is such a power to Whole Lotta Love. It transfixes dancefloors.



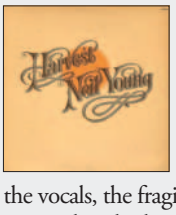
War ***The World Is A Ghetto*** (United Artists UAS 29400, LP, UK, 1972) **£20**

I was 17, 18, sharing a single room with Alex Paterson above a hotel in Earl's Court. We were poor, living on porridge and potatoes, and this was the album that would teleport us into another world. Four Cornered Room, that track was our spaceship into the cosmos. It has this repetitive trance thing going on with it, it just morphs and tangents and the whole album talks about very human emotions, of loneliness and loss. But at the same time there is hope and a feeling of transcendence and renewal. It's just so inspiring.



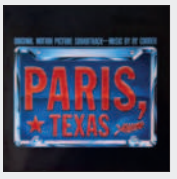
Can ***Tago Mago*** (United Artists UAD 60009, LP, Germany, 1971) **£150**

Around this time I also met John Lydon. I'd made a record with his brother as One Of The Lads, and John was putting PiL together. I was hanging out at his, enjoying these late night sessions with Don Letts, listening to dub and Can. Of course, Can were a huge influence on PiL and they've got this really tight rhythm section that doesn't budge, and then on top it's morphing and psychedelic and experimental. Then, at a certain point, everything goes sideways and explodes into a free jazz work-out.



Neil Young ***Harvest*** (Reprise K54005, LP, UK, 1972) **£60**

This is an album I come back to a lot. It's the simplicity of the songs and the arrangements, like on Old Man, just voice and acoustic guitar and the authenticity of the vocals, the fragility and vulnerability. And then the lyrics: [sings] "Old man, take a look at my life, I'm a lot like you." I really relate to the poetry of it, and it's subtle, there are these little suggestions but it's left to the listener's imagination. The album is a huge influence on my writing. And then there's the Jack Nitzsche-arranged strings. He's my favourite string arranger. I love that dark Elgar-like quality he gets with them.



Ry Cooder ***Paris Texas*** **OST** (Warner Bros 9252704, LP, UK, 1985) **£12**

This was a primary influence on, and a precursor for, me and Alex Paterson doing The Orb. It's a really sad film and the soundtrack complements and underscores that. There is a lot of space and not a lot going on - it's almost as if Brian Eno produced it. They also have long sections of dialogue over the music from Harry Dean Stanton, who is one of the protagonists. That spoken-word over ambient music we used to create our imaginary soundtracks. You can hear it on the KLF's *Chill Out,* too.

The Mighty Upsetter ***Kung Fu Meets The Dragon*** (DIP DLPD 6002, LP, UK, 1975) **£150**

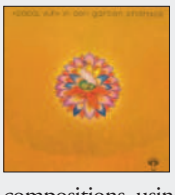
It began with *Sgt Pepper's* then Lee Perry took it to another dimension with the whole personality of Scratch as the shaman prophet with his beliefs and rituals and blowing smoke on the tape machine as the mix went down. Those records of his capture his energy and magic. He was one of the cornerstone pioneers and influencers, the way he deconstructed a song then reconstructed it as a dub or with a new vocal, the whole destroy-to-create. He changed the way me and everyone else listened to music.

Neu! **ISI** (7", United Artists UP 35874, 1975) **£20**

Neu! are the masters of minimalist restraint and they taught me what you *don't* do is more important than what you *do.* That it's the space between the notes that create the tension and atmosphere and release. They cut away all the extraneous meat and fat and decoration and academia and reduce the music to its elemental essence and just keep going. It's anti-rock, but also totally epic.

Joy Division ***Unknown Pleasures*** (Factory Fact 10, LP, UK, 1979) **£150**

I was in Germany on tour with Killing Joke and I decided I was going to get Joy Division *that* day. I had one hit of white lightning LSD and sat in the front seat of the transit van and put *Unknown Pleasures* on. We were driving on the dead straight autobahn, there was a clear blue sky and, as we approached Berlin, there was a thunder cloud over the city and flashes of lightning. The album built up and it made perfect sense. Suddenly I *got* Joy Division.



Popol Vuh ***In Den Gärten Pharaos*** (Pilz 0 21276-9, LP, Germany, 1972) **£100**

This is the band I listen to more than any other these days. Really it's just one visionary, Florian Fricke, and he had a very cosmic, spiritual vein to his compositions, using one riff repeated again and again and more often with acoustic guitars and choirs and organs. It is really devotional music. It has that thing where it starts very quiet and then it builds up and up like gospel into this euphoric, transcendental rush. Every time I put this album on it's like the first time I have heard it. I just go on this trip.

Interview: Lois Wilson

Youth's new album **Spinning The Wheel** ***is on Youth Sounds/Cadiz.***

UNDER THE RADAR

Artists, bands and labels meriting more attention

This month: Robert Campbell

By a strange paradoxical quirk of the 70s, artists who pretended to be gay or bisexual – Bowie, Bolan, Lou Reed – did extremely well out of its image-making capital, while the ones for whom it was the truth – Jobriath, Steven Grossman, Steve Swindells (all on major labels) – were consigned to undeserved obscurity. Only straight people, it seemed, could be publicly gay – a trend bucked solely by Tom Robinson.

In 1977, Decca quietly issued a kind of belated missing link between *Transformer* and *Aladdin Sane*, an album full of captivating, glam-adjacent soft-rock and balladry, with a gay sensibility that was no artificial PR gambit. It should have thrived, but Cardiff-born, Edinburgh-raised Robert Campbell's *Living In The Shadow Of A Downtown Movie Show* lived up to its title by languishing in the half-light. Only when Martin Aston's redoubtable history of LGBT pop, *Breaking Down The Walls Of Heartache* (2016), was published, did it get more attention.

"Nineteen-seventy-six was a very special year for many reasons," recalls Campbell, who was toiling on two projects: a James Dean musical, *Dean,* and *Tractorial Base*, a futuristic concept work. He had also just met Carlos, his first love. "I was 20 and hadn't had a long-term gay relationship before. While I was 'out' in my songs, it wasn't something that everyone knew. I felt more comfortable singing about it – it was a way of saying 'I'm gay' without having to say it."

An introduction to Decca was facilitated in March. "A friend of mine suggested I meet Jon Donaldson of the London Records division." Campbell duly arrived at Decca studios on 16 March. "I was taken on a tour to Studio 1, which the Moody Blues had taken over as their Threshold Studios. Studio 2 was smaller and was the main studio for bands. And out the back was Studio 3, large enough for a complete orchestra." Impressed by Campbell's performances, Donaldson offered to manage him and proffered a £750 Decca contract.

One month later, Campbell was commissioned to compose music for the songs in an Edward Bond play produced by Gay Sweatshop, which brought him into contact with Tom Robinson, who'd been hired to play bass. "We hit it off immediately and spent a lot of time together. This was one of the hottest summers in London and the combination of the heat, being part of a gay show, being in love and that love becoming legal as I turned 21, made it a very liberating summer."

Although Chrysalis put in an offer, Campbell took the Decca deal. Chris Demetriou signed on as producer and the album was to be orchestrated by Paul Buckmaster, until scheduling conflicts forced him to cancel. "In the end that job went to Brian Gascoigne, brother of Bamber." Campbell demoed songs on a Phillips reel-to-reel, singing ideas for string and brass parts. Recording took place at Decca's Studio 2, mainly live. "I realised I was totally out of my depth. Here I was with musicians I would never have normally worked with. But by the end of the day, the songs were sounding amazing and I knew it could work."

Campbell's cinematic, very urban songs, cloaked in dramatic movie-music arrangements played by the David Katz and Martyn Ford orchestras, sounded like a logical extension of what Bowie had begun on his more florid pieces (such as Time), with John Bundrick's restless, tumbling piano standing in for Mike Garson's.

> **"Decca were unsure what to do with me, but then *Dean* started happening"**

By February the following year, everything was complete. Even though songs had been drawn from different projects, with I've Been Here Before and Villa Capri taken from the *Dean* musical, the eventual running order hung together remarkably well to form a series of mysterious, interlinked, subtly homoerotic story-songs about city life.

The cover bore Campbell's face in xerox, his name rendered above in a rather awkward typeface. The reverse was more appealing: male-model cheekbones, an impassive stare and rockstar curls. One significant difference marking him out from Bowie and Reed was that where they made a feature out of being arch, brash and insincere, Campbell's songs were earnest (in the best sense) and full of yearning, with a David Ackles-like masculine sensitivity quite at odds with glam. "I've always wished I'd been born a few years earlier to coincide with Neil Young and Joni Mitchell," he tells *RC*. "I felt closer to the singer/songwriter tradition."

Word came that Decca wanted to push opening track, Dreamboy, further down the running order, so as to conceal the album's most obviously gay lyric, "making love to my dreamboy", but Campbell stuck to his guns. "I remember wondering what my parents would make of the album. I played it to them in Scotland. But even though I was saying, 'Listen – I'm gay,' in songs, they wouldn't talk about it until several years later. After my father died, I found that he'd collected reviews of the theatre shows I'd been involved in. I was touched but wondered why we couldn't have been open while he was alive."

Despite an abundance of winning melodies, the album hit the market without the benefit of a single. "Decca were unsure what to do with me, but then *Dean* started happening. They decided to launch the album to coincide with the West End opening and combine the promotion of the album with the show, which opened at the London Casino [now the Prince Edward] in August 1977. On the front of London buses, there was a poster for the show on one side and a poster for the album on the other. When the show wasn't a success, Decca lost enthusiasm." There would be no gigs undertaken in its support.

A follow-up was planned but soon Decca and Campbell parted ways, the latter moving on to Jet Records as part of a duo. "We recorded an album at Marquee Studios," he recalls. "I was so obsessed with trying to write 'the single' that I lost direction. The lyrics reverted to 'you' and there was very little explicitly gay about the album."

It remains unreleased. Since moving to Spain, Campbell has taught English, set up a publishing company, and become a full-time author. "I still pick up the guitar every day and occasionally get out and perform," he says. "My obsession with James Dean continues and I've written more Dean-related songs. And, yes, I'm still with Carlos."

Interview: Charles Donovan

To find out more about Robert Campbell, go to www.robertcampbell.info/

THE ENGINE ROOM

The unsung heroes who helped forge modern music

Untold Rich: producing the Go-Go's debut album *Beauty & The Beat*

This month: Richard Gottehrer

Hit songwriter, label founder, recording artist, talent finder and founder of the largest distributor of digital music in the world, The Orchard, Richard Gottehrer has done pretty much everything in the business and with spectacular success. A classically trained pianist with a love of big band music, he discovered blues and rock'n'roll via Alan Freed's radio shows in the mid-50s. His shifting musical tastes, particularly Jerry Lee Lewis, changed the way that he played piano and sparked the idea in the 15-year-old that maybe he could write songs himself. "I eventually met Jerry Lee and he recorded one of my songs, I'm On Fire, which was the last thing he did before he moved into country," he tells *RC*.

Attending law school in Brooklyn, Gottehrer's bus journey took him past the Brill Building, home of so many great songwriters. He managed to get himself an opening and started to co-write with Bob Feldman and Jerry Goldstein. The team started writing songs for acts who were already successful such as Jimmy Clanton, Bobby Vee and Chubby Checker: "We'd get assignments to write for them and we started to make quick, cheap demos to show them how the song went. People were liking what we did so much that they started just copying the demos with the finished record. We thought if that's the case we could do the records ourselves. The independent labels and publishers back then were interested in young people who could interpret this new spirit of rock'n'roll – not through the black, blues experience, but a white middle-class experience. We took advantage of that."

After several modestly successful attempts, the team hit the jackpot with My Boyfriend's Back for girl group, The Angels. "It's even more successful today – it turns up everywhere, films, commercials, you know? The lasting value is always in the song. You see people today paying enormous amounts of money for catalogues of old songs, because if you get the right one, they last across generations." The success of the girl groups in the 60s dwindled under the onslaught of the British Invasion. Songwriters were finding it difficult to survive once it became the norm for artists to write their own material in the wake of acts like The Beatles and the Stones. "We decided to start writing in the British style and decided to record the songs ourselves as The Strangeloves."

Recognising the hunger for anything with an English accent, as The Beatles swept all before them, they hit upon a novel idea: "We didn't think we could pass as English, so we looked to the Commonwealth and decided to pretend to be Australian," he laughs. "We had a minor hit in Virginia but nowhere else, but that led to us recording I Want Candy, which became an enormous hit, still under the guise of being Australian."

> **"Music still excites me the way it did listening to the radio in the 50s"**

After several more hits, the songwriting partners moved separately into different areas, although they remain friends and are still linked through business ties. Gottehrer, in "poacher turned gamekeeper" mode, decided to form a record company with friend Seymour Stein, Sire Records. The early success of Sire was based on licensing UK albums for release in America. "We dealt with the export divisions of the major record companies in England," he explains. "At that time, the British companies were releasing the records, but their American counterparts weren't taking them; they were only interested in hits. We had a distribution deal with London records in the States and we put out albums by bands like Renaissance, Barclay James Harvest and Climax Blues Band."

The rapid rise in the importance of FM radio meant America was developing a taste for more progressive and eclectic rock bands and the acts were finding that they were generating a sizeable following Stateside, enabling them to tour the US. Their hunting expeditions weren't limited to the UK. "We met Focus in Holland and we put out their first album, which didn't do much. We got our friend, Mike Vernon, in to produce the second album and then they had major hits all over the world with Sylvia and Hocus Pocus. We went into business with Mike and his brother, Richard, and Sire bought half of the record company that they had, Blue Horizon. That enabled us to release albums from great acts like Chicken Shack and Peter Green's Fleetwood Mac."

Gottehrer became a frequent visitor to the UK and struck up a close friendship with The Climax Blues Band, producing three of their albums. "I went to Stoke to see Climax and record them. The thing that I remember most about Stoke was that we'd go out drinking and playing darts in the pub. I must have had 10,000 bottles of Newcastle Brown; these days even looking at the bottle makes me feel a bit sick."

Leaving Sire, Gottehrer became a freelance producer, working on key albums from the New York new wave scene, including Richard Hell And The Voidoids' debut album, *Blank Generation*. "It turned out to be a classic record, but I thought it would have been much more successful at that time, almost like an anthem," he says. He also produced Blondie's first two albums: "I was introduced to Debbie by Hilly Kristal who owned CBGBs. I was going to put together a compilation album of the bands from the club and Debbie asked if they could be on the record. I got them to set up a rehearsal so that I could see what they had; I couldn't stop smiling when I heard those songs."

In the role of producer for hire, Gottehrer became an honorary Canvey Islander when he was asked to produce *Private Practice*, the album that featured both of Dr Feelgood's hit singles. "Down At The Doctors was supposed to feature my piano playing; they didn't like what I did but, of course, they famously left in the 'eight bars of piano' line before what should have been my moment in the spotlight. I remember Lee [Brilleaux] singing Milk And Alcohol with a pint of beer in one hand and a McVities chocolate digestive biscuit in the other."

For the last 25 years, Gottehrer has been at the helm of the world's largest digital music distributor, The Orchard. "We started out supplying independent label CDs for online music retailers," he explains. "When we signed a distribution deal with a band, we asked for exclusive digital rights, which didn't mean much way back, but by the time iTunes opened in 2001, we had 150,000 digital tunes – that was when the floodgates opened for us. We became evangelists for the changing digital music world."

Gottehrer still feels the passion for music that he first felt when he discovered rock'n'roll: "I've always kept myself open for what the next opportunity might bring. Music still excites me the way it did listening to the radio in the 50s."

Interview: Mark McStea

See **RC** *502 for more about The Strangeloves.*

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10 OF THE BEST

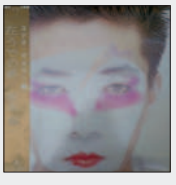
This month: **Ryuichi Sakamoto**

Yellow Magic Orchestra ***Solid State Survivor*** **(Alfa ALR-6022, LP, Japan, 1979) £50** (with obi)

Formed by keyboardist Ryuichi Sakamoto alongside veteran Japanese musicians Haruomi Hosono (bass) and Yukihiro Takahashi (drums), Yellow Magic Orchestra created a futuristic brand of techno pop while slyly poking fun at stereotyped Western dalliances with Asian music. Their self-titled 1978 debut brought them international fame and a worldwide hit in the shape of Firecracker, but it was on their follow-up that they perfected their sound on tracks such as Behind The Mask (later covered by Eric Clapton).

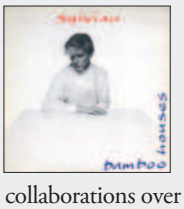
Ryuichi Sakamoto ***B-2 Unit*** **(Alfa ALR-28003, LP, Japan, 1980) £40** (with obi)

While YMO were busy couching their experiments in bright pop melodies, Sakamoto's solo career was venturing into edgier territory. Released at the dawn of the decade, his second album encompassed industrial techno and the darker strains of future ambient music. The employment of reggae great Dennis Bovell brought elements of dub and afrobeat to epochal dancefloor cut Riot In Vegas, whose digital experiments would prove a formative influence on electro beat exponents Afrika Bambaataa and Kurtis Mantronik.



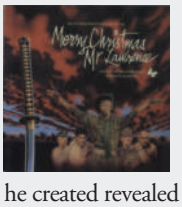
Ryuichi Sakamoto ***Hidari Ude No Yume (LeftHanded Dream)*** **(Alfa ALR-28025, LP, Japan, 1981) £25** (with obi)

Sakamoto's third solo album saw him move away from avant-garde electronic landscapes towards a sound rooted in the pop confections of Yellow Magic Orchestra. Joined by British producer Robin Scott – flush from the success of M and Pop Muzik – it's a multi-hued affair with funk and electropop seasoned with taiko-style drum beats and ceremonial bells. Best of all is Kacha Kucha Nee, which combines violin scrapes with assorted synth and drum percussive textures to create a riotous new form of disco.



Ryuichi Sakamoto & David Sylvian Bamboo Houses (Virgin VS 510-12, 12", UK, 1982) £8

Sakamoto and vocalist David Sylvian first worked together on Japan's 1980 album *Gentlemen Take Polaroids* and the pair would undertake a number of collaborations over the years. Best of all was this 1982 single, released at the tail-end of Sylvian's tenure with Japan (and featuring bandmate and brother Steve Jansen on drums). For his part Sakamoto channelled ancient and modern Asian aesthetics with his keyboard work, with Sylvian's ethereal vocals providing the perfect foil.



Ryuichi Sakamoto ***Merry Christmas, Mr. Lawrence OST*** **(Virgin V 2276, LP, UK, 1983) £18**

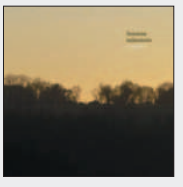
Sakamoto's first cinematic score was for a film in which he also starred. While his appearance lacked the acting chops of co-star David Bowie, the music he created revealed a natural talent for the soundtrack form that would bring further dividends in his celebrated work for Bernardo Bertolucci flicks *The Last Emperor* and *The Sheltering Sky*. The open-hearted, beautifully simple melodies of the title track made it a much-loved classic, both in its original instrumental form and, in Forbidden Colours, the David Sylvian-voiced lyrical update that also graces the album.

Ryuichi Sakamoto ***BTTB*** **(WEA Japan WPJ6-10010, LP, Japan, 1999) £100**

BTTB's title, short for Back To The Basics, reflects the raw, unadorned simplicity of Sakomoto's playing on this collection of solo piano pieces. Technical virtuosity is eschewed, with the pianist's subtle pauses and cadences lending colour to delicately played Eric Satie-influenced pieces such as Lorenz And Watson, Bachata, and Chanson. Ever the experimentalist, his more creative side is expressed on abstract rhythmic efforts such as Do Bacteria Sleep?, Prelude and the submarine sonics of Uetax.

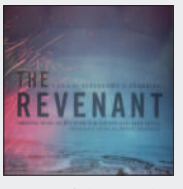
Alva Noto + Ryuichi Sakamoto ***Vrioon*** **(Raster-Noton r-n 50, CD, Europe, 2002) £12**

Sakamoto's ongoing work with German minimalist Alva Noto might be considered his most enduringly productive. The pair have released numerous collaborative albums over the decades. Constructed by sending work back and forth, their first effort presents a perfect distillation of their nuanced blending of acoustic and digital ambient textures. The pianist's skeletal piano lines are subtly offset by Noto's electronic bleeps, glitches, drone-like synths and minimal percussion.



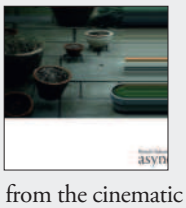
Fennesz + Sakamoto ***Cendre*** **(Touch Tone 32, CD, UK, 2007) £8**

Austrian electronic artist Christian Fennesz is another of Sakamoto's long-term collaborators. On this, their first and most beguiling full-length effort, the Japanese pianist's delicate piano work creates natural spaces for Fennesz's warm electronic crackles and drones. Tracks like Oto create a balmy, sun-dappled riposte to the wintry soundscapes of his work with Noto. Others like Aware create contrasting worlds, with softly played piano steps met with disquieting washes of insect-like electronic chatter.



Ryuichi Sakamoto/Alva Noto/Bryce Dessner ***The Revenant OST*** **(Milan 399 786-2, LP, Europe, 2016) £15**

Sakamoto's successful recovery from cancer was followed by some of his most inspired work. This masterful soundtrack presents a chillingly bare evocation of the movie's brutal and desolate landscapes. Strings slowly swell or disintegrate into haunting echoes, cello notes are alternately held for minutes at a time or screech with the ferocity of a bear attack. Eerie electronic thuds evoke thunderclaps while slowly undulating synths cloak everything in an icy miasma of fog, to create a chilling evocation of the untamed wilderness.



Ryuichi Sakamoto ***async*** **(Milan 399 903-2, 2LP, France, 2017) £30**

Sakamoto's most recent full-length effort saw him fuse several strands of his career in a series of abstract, haunting and occasionally forbidding soundscapes; from the cinematic Solari, the creepy, discordant stabs of piano on Disintegration and the Fennesz-like fractured samples of ZURE, to the zen-like field recordings taken on walks and in his garden. Ruminative in nature, it brought a renewed sense of creative vigour to bear on a suite of music that stands among his best.

Words: Paul Bowler

Ryuichi Sakamoto's reissued 1985 LP **Esperanto** ***is on Wewantsounds***

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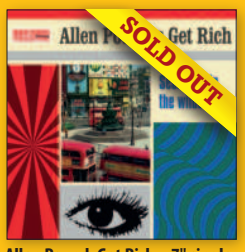

Allen Pound: Get Rich – 7" single

Grannie: *Grannie*

Leviathan: *Unleashed*

Wellington: *Wellington*

Backhouse James' Blues Band

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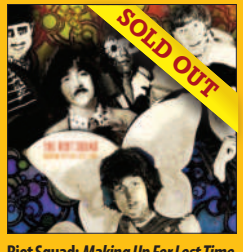

Riot Squad: *Making Up For Lost Time*

Aubrey Small: *Aubrey Small*

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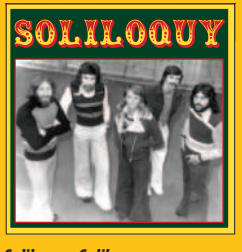
The Keith Emerson Trio – 10"

Strange Stone: *Strange Stone*

Don Rendell: *Live At Klooks Kleek*

Ken Saul: Songs For a Rainy Day



Soliloquy: *Soliloquy*

Factory – 7" single

Ptolomy Psycon: *Loose Capacitor*

Brilliant: *Escape From New York*

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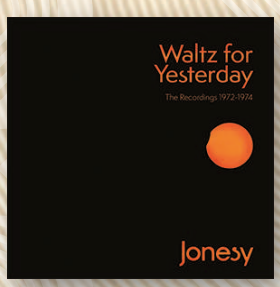

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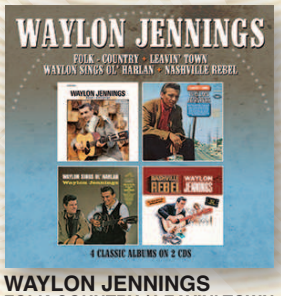

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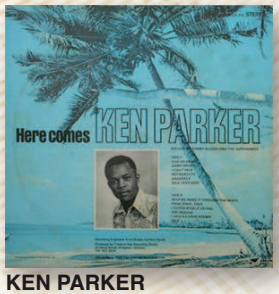

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